



THE MODERNS

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ART GALLERY OF NEW SOUTH WALES

'The Moderns' has been arranged by the Art Gallery of New South Wales in association with the International Cultural Corporation of Australia with the assistance of the Department of Home Affairs and the Environment and the Premier's Department, New South Wales State Government.

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This book is set in Gill Sans, a typeface designed by Eric Gill in 1928.

Gill based the design on classical proportions and intended it to be the simplest expression of the essential forms of the alphabet. It became, within a few years of its design, the favourite with all those who were, or wanted to appear modern-minded. It was extensively used over a period of thirty years until the early sixties.

Cover
Vasily Kandinsky
Landscape with Factory Chimney 1910
Oil on Canvas

THE SOLOMON R GUGGENHEIM MUSEUM, NEW YORK
THE PEGGY GUGGENHEIM COLLECTION, VENICE

T H E M O D E R N S

As citizens of another nation whose pioneering history dates from the relatively recent past, it is with great understanding and encouragement that we salute Australia in its blazing of new cultural trails.

The spirit of internationalism has been a guiding principle of the Guggenheim Museum since its founding in 1937 and is reflected in the scope of its collection and exhibition programs. As President of the Solomon R. Guggenheim Foundation which operates the museum in New York as well as the Peggy Guggenheim Collection in Venice, it gives me great pleasure to extend to our Australian hosts our gratitude for the opportunity to present this selection of paintings from the now-historic part of the twentieth century. We are also pleased that plans have already been set in motion to mount an exhibition of contemporary Australian Art at the Guggenheim Museum in New York later this year. It is my hope that these events will lead to many more cultural exchanges between Australia and the United States.

PETER LAWSON JOHNSTON
President
The Solomon R. Guggenheim Foundation



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PREFACE

The Guggenheim name is synonymous with an almost unprecedented style and quality of art patronage and art collecting. This involvement gave rise to one of the world's greatest collections of 20th century Western art reflecting a commitment and vision of unique dimensions. These same qualities were maintained in the construction of the permanent home for the Solomon R. Guggenheim collection in New York, which was designed by Frank Lloyd Wright, and now has become a landmark in itself.

It is not often that circumstances permit works from both the Solomon R. and Peggy Guggenheim collections to be joined together in a special exhibition. When such an occasion did present itself and the Director of the Guggenheim Museum, Thomas Messer, offered such a possibility to Sydney it was accepted with alacrity.

The exhibition provides a unique opportunity for the people of Australia to see works by Picasso, Matisse, Braque, Kandinsky, Dali et al; artists whose contributions exploded the formalism and naturalism of then existing traditions into the cubist, abstract, dada, surrealist and expressionist movements thereby expanding the vision, philosophy and indeed role of art in our society. These pervasive movements permeate Australian art traditions, albeit at arm's length, but to this day our familiarity with such great paintings which fashioned the story of Western art in the first half of this century is regrettably scant.

We are, therefore, all the more grateful to Thomas Messer and the Guggenheim Museums in New York and Venice for making this unique event available to the Art Gallery of New South Wales — the sole venue for the exhibition. It is our regret that the exhibition could not be made available for other cities but it is understood and appreciated that works of such rarity and importance are required in their respective permanent homes.

An exhibition of such importance involves many services and the assistance and advice of many individuals. Our thanks particularly to the International Cultural Corporation of Australia and its Executive Director, Robert Edwards, and to the Commonwealth Government for providing the indemnity. To Esso Australia Ltd. we are indebted for providing the financial backing which has made the exhibition possible.

EDMUND CAPON

Director, Art Gallery of New South Wales

FOREWORD

This selection of eighty paintings that constitutes the current exhibition of the Art Gallery of New South Wales has been drawn in equal parts from two great collections that have the Guggenheim name in common. The older and larger of the two, The Solomon R. Guggenheim Museum in New York, came into being as a result of the great interest that its founder, Mr. Guggenheim, and its first director, Baroness Hilla Rebay, showed for nonobjective, or abstract, art in the 1930s and the 1940s. This original nucleus was greatly enriched during the two subsequent museum administrations. The Peggy Guggenheim Collection, on the other hand, which is the source of the selection's other half, arose entirely from the collecting efforts of Solomon's niece, Peggy, who in 1949 established herself in a Venetian Palazzo on the Canale Grande. Both collections are strongest in the classical period of twentieth-century painting. They overlap to some extent, sharing concentrations in Cubism and in abstract art, while other periods, such as the *Blaue Reiter* or Surrealism, are much more heavily represented in one or the other. The complementary effect of the two collectors, now united under the auspices of The Solomon R. Guggenheim Foundation, yields the richest and most rewarding returns.

Through a series of fortuitous circumstances as well as the much appreciated co-operation of Edmund Capon, Director of the Art Gallery of New South Wales, it has been possible to offer this selection from the combined Guggenheim collections to this institution.

Such a presentation in Sydney seems particularly important and timely to us: important since works of such calibre do not frequently travel as far as these have to, to be seen, as we hope, not only by residents of Sydney, but by Australians from other areas who surely will want to avail themselves of this rare opportunity; timely, because this appears to be a moment of expansiveness and assertion for Australian art, for which *The Moderns* should provide a strong and beneficial stimulus.

To the many individuals on both sides of the Pacific who contributed to the realization of this project we extend our sincere and deeply felt gratitude.

THOMAS M. MESSER, Director
The Solomon R. Guggenheim Foundation

SPONSOR'S FOREWORD

The artists who created these paintings have provided us with a legacy that must be preserved and shared.

One of the most striking elements of 'The Moderns' exhibition is the audaciousness of the artists represented who tirelessly searched for a new way to express the enduring human spirit in a time when the world was fraught with turbulence and change. Our institutions – industry significant among them – made their most radical advances during this era. It is not to suggest that parallels may easily be drawn among artistic, social and technological developments, but perhaps a strong kinship wrought by change prevails.

Esso Australia Ltd. is proud to join with the Art Gallery of New South Wales to present this sweeping movement of challenge which has exerted enormous influence upon modern art everywhere.

The artists, Russian, Italian, French, German, Spanish, Swiss, Dutch, English and American, were bound in a common purpose. However varied in outlook and approach, they all were fiercely determined to give free rein to their individual spirit and talent.

Enduring creativity is not produced by the indifferent or the unconcerned. The artists laboured with conviction, imagination and a passion. More than forty years later, their works still retain the capacity to stun the emotions with their boldness and force.

Esso Australia Ltd., long committed to the proposition that human enterprise advances best when it is least encumbered and most inspired, supports this unique exhibition as a tribute to the indomitable free spirit of artists.

J F. KIRK, Chairman & Managing Director
Esso Australia Ltd.

INTRODUCTION

In 1943 Solomon R. Guggenheim, an American mining magnate of diverse interests and exceptional wealth, commissioned the architect Frank Lloyd Wright to design a museum for contemporary art. Thus began a period of planning and construction that culminated in the opening of The Solomon R. Guggenheim Museum in New York City in 1959. Over the past twenty-four years, this museum, maintained by The Solomon R. Guggenheim Foundation, has presented selections of twentieth-century art to an international audience. Changing and permanent exhibitions from the Museum's own collection, comprising almost 5,000 works of art, complement an active schedule of loan exhibitions. In the international art world the Museum plays several roles: encouraging young talent; pinpointing important directions in contemporary art; displaying the work of modern masters; and conserving signal works of art for the future.

The Museum's founder Solomon R. Guggenheim (1861-1949) was the fourth of seven sons of Meyer Guggenheim (1828-1900), a Swiss who emigrated to America in 1848 and subsequently created a financial empire in mining and metallurgy. In the first decades of the twentieth century the Guggenheim brothers expanded their father's industrial empire, and several dedicated their fortunes to philanthropy. Solomon R. Guggenheim and his wife Irene established a wide-ranging collection of Old Masters as diverse as Watteau and Joos van Cleve. Mr. Guggenheim's taste shifted, however, to contemporary art in 1927 when he came under the influence of a young German artist, Baroness Hilla Rebay von Ehrenwiesen, whom he had commissioned to paint his portrait.

The dynamic Miss Rebay had exhibited her paintings with avant-garde groups in Germany from 1913-1920, and thereafter in Paris.

The Baroness introduced Mr. Guggenheim to the then-controversial nonobjective styles of such artists as the Polish-born Rudolf Bauer, a close friend, and the Russian-born Vasily Kandinsky. Miss Rebay believed in the intrinsic superiority of painting that did not depict forms based on observation of nature. Inspired by Miss Rebay's passionately partisan views and by the apparent need for a financial champion of the new nonobjective style in America, Solomon Guggenheim began to buy modern paintings by Kandinsky, Bauer and Rebay as well as Pablo Picasso, Albert Gleizes, Robert Delaunay, Marc Chagall, László Moholy-Nagy and other avant-garde artists, under the guidance of the Baroness. As his interest in nonobjective art intensified, his new art collection expanded: indeed it soon outgrew the confines of his private home. Mr. Guggenheim then rented temporary quarters for the works of art in Carnegie Hall in New York, a centre for the musical arts, and in 1937 he created the Solomon R. Guggenheim Foundation 'for the promotion and encouragement of art and education in art'. In 1939 Mr. Guggenheim opened his collection to the public at 24 East Fifty-Fourth Street as the Museum of Non-Objective Painting, with Baroness Rebay as director.

During her thirteen-year tenure, Miss Rebay organized exhibitions from the Guggenheim collection, one-man and group loan shows of both European and American abstract artists. Special attention was accorded to the work in the collection by such pioneers of nonobjectivity as Kandinsky and Moholy-Nagy.



THE SOLOMON R.
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Mr. Guggenheim accepted Frank Lloyd Wright's plans for a new museum building in 1944. Throughout the rest of the 1940s founder, director and architect conferred on the design for the new facility. Mr. Guggenheim approved Mr. Wright's scale model of the building before his death in 1949, ten years prior to the Museum's actual completion.

In 1949 the Museum moved to a six-storey mansion at 1071 Fifth Avenue, the location of its present building. In the same year, the

Foundation increased its collection by over seven hundred works of art through the purchase of the estate of the prominent art dealer Karl Nierendorf. This purchase was rich in examples of such magnificent artists as Paul Klee, Ernst Ludwig Kirchner, Lyonel Feininger, Chagall and, again, Kandinsky.

The collection was further increased by the remainder of Solomon R. Guggenheim's private collection, which came to the Foundation at his death. In 1952 Miss Rebay retired as director and was succeeded by

James Johnson Sweeney, the respected art critic and former director of the Department of Painting and Sculpture at The Museum of Modern Art in New York. Harry F. Guggenheim, Solomon R. Guggenheim's nephew, assumed the role of President of the Foundation, and encouraged Mr. Sweeney to modernize the institution, whose name was changed to The Solomon R. Guggenheim Museum.

Mr. Sweeney removed the gray fabric that had covered the Museum's walls since 1948, and repainted the galleries in the mansion pure white. Further, he abandoned Miss Rebay's practice of hanging rows of paintings in tiers at both floor and eye levels and eliminated the heavy silver and gold frames she favoured. In the renovated galleries he mounted shows drawn from the permanent collection and several major loan exhibitions. He also pursued an ambitious acquisition program both to enhance the paintings collection and to extend the scope of the holdings to include sculpture, heretofore represented by only a few isolated examples. Thus, notable works by Paul Cézanne, Constantin Brancusi and Alexander Calder, among others, entered the collection. The range of modern art seen at the Museum was broadened by Mr. Sweeney's exhibition of many artists outside Miss Rebay's nonobjective circle.

The new Solomon R. Guggenheim Museum designed by Frank Lloyd Wright opened to the public on October 21, 1959. The construction had been delayed in part by extended battles between the architect and New York City authorities who protested Wright's novel design on the basis of an outdated building code. The well-publicized debate concluded when Wright finally won the right to erect his building. Cast in

concrete, the edifice is comprised basically of two round structures linked by a horizontal element. The smaller of the round structures is occupied by offices, the larger lined by a huge interior spiral ramp which curves unbroken from the ground to the dome almost one hundred feet above. Seventy-four niche-like bays subdivide the ramp, providing display spaces for works of art. The overall circular form of the building is echoed in the shape of the galleries, the auditorium, the elevators and the decorative motifs on the floor and the sidewalks in front of the Museum. In creating this monument to an architectural aesthetic of natural, organic form, Wright specified the maximum use of natural light in the interior, and natural colours, such as white, beige and brown, throughout the building. An annex to the original structure, which houses storage areas and administrative offices for Museum staff, was completed in 1968 by William Wesley Peters, the chief architect for Taliesin West, Wright's school of architecture in Scottsdale, Arizona.

Mr. Sweeney resigned as director in 1960, the year following the opening of the new Museum building, and Thomas M. Messer, then the director of the Institute of Contemporary Art in Boston, was appointed to succeed him in 1961. His task was to organize both programs and exhibitions for the new and vastly enlarged facility. He continued the active acquisition campaign introduced by his predecessor, seeking exceptional works to fill gaps in the representation of certain historical periods. And he added works to the collection by major artists, ranging from Joan Miró, Fernand Léger and Alberto Giacometti to Jean Dubuffet, Francis Bacon and David Smith. He also inaugurated a continuing,





INTERIOR VIEWS OF
THE SOLOMON R.
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NEW YORK

comprehensive cataloguing project which has resulted in the publication of several scholarly volumes on the permanent collection.

Since 1961 Mr. Messer and his staff have organized a series of significant retrospectives of the work of many of the modern masters represented in the present exhibition, including Piet Mondrian, Kandinsky, Max Ernst, Miró and Klee. Other exhibitions have focused on work by more contemporary artists, such as Philip Guston, Morris Louis, Mark Rothko, Arshile Gorky and Roy Lichtenstein. Complementing these monographic displays, the curatorial staff has also mounted many exhibitions featuring modern art from special public and private collections or examining particular aesthetic or historical issues. In addition, curators have regularly organized group shows of new talent to examine developing trends in contemporary art.

Not all of the Museum's space, however, is devoted to changing exhibitions. Three areas feature the Guggenheim's permanent collection. A small gallery offers changing

displays, while a larger one houses a permanent installation of works by twentieth-century pioneers of modernism. Most of the artists included in this Permanent Collection Gallery — Gleizes, Léger, Robert Delaunay, Chagall, Mondrian, Klee and Kandinsky — also appear in this exhibition.

Since 1965 another permanent installation, the Justin K. Thannhauser Wing, has offered visitors an impressive survey of early modern art, including important nineteenth-century paintings and works on paper that antedate the Museum's original holdings. Impressionist and Post-Impressionist masterpieces by such artists as Edouard Manet, Camille Pissarro, Cézanne, Vincent van Gogh and Paul Gauguin provide an art-historical background for the twentieth-century works of art on view throughout the Museum. The Wing also houses twenty-six works by Picasso dating from 1900 to 1960 — a collection particularly rich in examples from the artist's early career. Mr. Thannhauser's collection, formerly on loan to the Museum, was transferred to The Solomon R. Guggenheim Foundation after the owner's death in 1978. The bequest of some sixty works now hangs with related selections from the Museum's original collection in the refurbished galleries of the Wing.

Just over four years ago, in 1979, The Solomon R. Guggenheim Foundation received another exceptional bequest of major works of modern art. This was the celebrated collection of approximately three hundred works of art formed by Peggy Guggenheim (1898-1979), who was Solomon's niece and the daughter of Benjamin Guggenheim.

The Peggy Guggenheim Collection evokes the outlines of the history of art within the twentieth century. The main strengths of





THE PALAZZO
VENIER DEI LEONI,
VENICE

the collection are concentrated upon the form language of the French Cubists and its subsequent transformations in the hands of the Dutch Neo-Plasticists, the Russian Constructivists and the Italian Futurists; the transition from the pioneers of abstraction to the more recent abstract sensibilities that emerged between the two world wars; the imagery of Dada and Surrealism; and, finally, upon the early creative intuitions of the postwar European and American generations.

Mrs Guggenheim began her career as a collector of avant-garde art in the 1930s, purchasing works from exhibitions that she mounted at her own gallery in London, the Guggenheim Jeune. Her taste was formed under the guidance of Sir Herbert Read and Marcel Duchamp, among others. After the outbreak of World War II she moved to Paris, where she continued to purchase art, even in the face of German invasion. In 1941 she moved with her collection to New York, where she founded the famous gallery she called Art of This Century. Her designer and architect Frederick Kiesler created galleries where paintings framed simply in wood or metal could be suspended from the walls on hidden rods or suspended in midair. In these rooms she exhibited her collection of Cubist, Abstract and Surrealist art - a collection reflecting her commitment to diverse avant-garde movements. On the opening night of Art of This Century, Mrs. Guggenheim recalled she 'wore one of my Tanguy earrings and one made by Calder, in order to show my impartiality between Surrealism and Abstract art'. From 1941 to 1947 she held exhibitions of works by leading European artists, including Max Ernst, the Surrealist painter to whom she was briefly married. She also championed the art of several then-unknown young Americans, future founders of the Abstract



THE PALAZZO
VENIER DEI LEONI,
VENICE

Expressionist movement, including Jackson Pollock, Robert Motherwell and Rothko.

Peggy Guggenheim returned to Europe after the War and purchased the eighteenth-century Palazzo Venier dei Leoni on the Grand Canal in Venice to house her outstanding art collection. In 1949 she opened her home to the public, beginning with an exhibition of contemporary sculpture in the handsome garden. Subsequently, she opened the palazzo's interior rooms, which included a gallery devoted to her extensive collection of primitive art. Mrs. Guggenheim donated both her art collection and the palazzo to The Solomon R. Guggenheim Foundation by 1976. Upon her death in 1979, the Foundation assumed the administration of her collection which will remain permanently in the palazzo. Mr. Messer, now also responsible for The Peggy Guggenheim Collection in his present capacity as Director of The Solomon R. Guggenheim

Foundation, is currently converting this private collection to a public museum. The necessary tasks of conservation, documentation, reinstallation and building renovation have been undertaken to transform the institution into a full sister of the Guggenheim Museum in New York.

The two collections now contained within the Guggenheim Foundation thus have different origins and domiciles, were impelled by different motivations and are in debt to different personalities, even though the Guggenheim name spreads above them like an umbrella covering both. Yet, as this highly condensed assemblage from both sources indicates, the two collections are ultimately one, their individual riches complementing and augmenting one another. Together, the holdings of The Solomon R. Guggenheim Museum and The Peggy Guggenheim Collection offer a revealing insight into the mainstream of twentieth-century art.

MODERN ART IN THE WEST

THOMAS M. MESSER.

The last hundred years in Europe and nearly half a century in America have seen a virtual identification of contemporary art with its attribute of modernism. Despite arguable exceptions in this time span, one may say that *what was art was also modern and what was not modern was also not art.*

Modern does not mean only *abstract*, for it encompasses all visual expressions *that have transcended inherited traditions.* Indeed, what is modern and also what is modern art result from the artist's drive to absorb the legacy of the past and to fashion a language out of it through which new and personal insights can be conveyed. Such a search within oneself is an intimate and individual experience but, since traditions are held in common at a given time and place, the art works created out of them also tend to have common features that then are recognizable as a style. Cubism, for example, grew in part from the legacy of the Post-Impressionist painter Cézanne. His influence was decisive for Picasso and Braque, as well as many others, and their modification and transformation of Cézanne's painting led to the emergence of the Cubist style. Picasso and Braque did not intend to create Cubism. Rather, their highly developed intuition provided them with a way of seeing, thinking and painting that afforded hypotheses as apt and fruitful for the visual arts as were those of their contemporaries in other disciplines. In modern art, such original minds, inventing and using a wide variety of symbols, have created the imagery through which our age is rendered comprehensible.

The term Cubism (as well as most of the 'isms' that preceded and followed it) is a descriptive one, convenient if not always precise, a name first used somewhat haphazardly and without the approval of the

painters involved. It is difficult in an anthological summary such as this to avoid labels, but they should not be applied without the warning that they exist only conditionally as summary and somewhat shadowy abstractions, superimposed upon the palpable reality of individual forms and images. Nonetheless, the coexistence and rapid succession of styles, crudely identified through this terminology of 'isms', characterizes modernism in art, which is subject to a process of periodic renewal.

Cubism, as the most important form language in modern art, opens the exhibition. It is represented here by seminal and characteristic works by its inventors, Picasso and Braque, and amplified by examples created by Léger, Gris, Gleizes, Metzinger, Marcoussis and Delaunay. The term Cubism itself refers to the 'little cubes' with which they render a multiplicity of objects seen from shifting points of view. This analytical approach owes much to Cézanne's highly structured surfaces and to the carvings of African and Iberian sculptors. In concept it parallels such ideas in contemporary physics, mathematics and philosophy as relativity and simultaneity. Above all, Cubism represents the genius of Picasso and Braque who, in close collaboration, developed what has remained the most influential style in twentieth-century art.

Cubism derives from observed reality and never loses all contact with it. The still life, the landscape and the portrait are therefore the Cubist's preferred subjects. In the early analytical phase of Cubism, objects are dissected into planes that serve as an armature within which legible motifs are subtly integrated. Since the fundamental Cubist approach is architectural, colour (with its antistructural potential) is at first

kept within a narrow range, while the picture space, not yet wholly flattened, admits only shallow depth. Through such means, which were intuitive rather than systematic, the originators of Cubism struck a fine balance in the interplay of abstract forms and recognizable images, of surface and depth, and of geometric and amorphous shapes. Later Cubists, such as Gleizes and Metzinger, tended toward systematization of the style, while such major figures as Léger and Gris, like Picasso and Braque themselves, found new and in part opposite possibilities in the developing of language of Cubism. Finally, painters such as Delaunay and Kupka, the young Duchamp brothers and the Italian masters who proudly termed themselves Futurists, departed from the static phase of Cubism altogether to emphasize movement through graphic means as well as through the kinetic potential of colour. As a vital movement, Cubism may be said to have begun sometime after Picasso completed his earth-shaking *Demoiselles d'Avignon* in 1907 and lost itself in other styles by the mid-1920s.

Fauvism and Expressionism both predate Cubism by several years. Fauvism in France and Expressionism in Germany emerged independently around 1905. While pure Fauvism was a shortlived movement, Expressionism was to remain a clearly recognizable style until about 1920 and well beyond that date in the somewhat altered, late mode practiced by Beckmann and others. (Even Braque painted with Fauve colour and brushwork until 1906 before his more restrained Cubist sensibility matured, while Picasso's famed *Blue and Rose Periods* of 1901-5 emerged from the Symbolist tradition which also nurtured Expressionism.)

Among the Fauves (or 'Wild Beasts' in the epithet of a contemporary critic) Matisse was king in his use of uninhibited colour, abandoning traditional verisimilitude in favour of enhanced decorative and expressive effect. Painting with loaded brushes, he and his fellow Fauves recognized that light could be intimated through opaque colours, thereby expanding upon the earlier contributions of the Post-Impressionists Seurat and Gauguin. The brilliant palette and charged strokes of the Post-Impressionist van Gogh played an important part in Fauvism as well, while the mystical and fantastic art of this Northern artist also directly inspired German Expressionism. This movement was also influenced by the symbolist protoexpressionism of the Norwegian Munch and by African and Oceanic artifacts.

The primary motive of the young Germans in Dresden who began to paint canvases later labelled as *Expressionist* was to interiorize their art and to endow it with significant content. Colours, which they used even more emphatically than the Fauves, became analogues of their surging emotions. Their contemporaries found their art wholly devoid of formal structure; however, seen over a span of three quarters of a century, the early paintings of Kirchner, Heckel, Schmidt-Rottluff and others appear far from formless.

The pioneers of Expressionism — the *Brücke* painters — are represented in this exhibition by a work by Kirchner, the movement's *chef d'école*, while the contributions of French Fauvism are implicit in two later paintings by Matisse and by an early example from the hand of Picabia. Under the rubric of German Expressionism, the exhibition also introduces the work of the Russian-born

Kandinsky. The collection of The Solomon R. Guggenheim Museum contains what may well be the world's largest and most representative holding of paintings by this master, whose long and influential creative life encompasses variants of Expressionism, Constructivism and Surrealism, and who may justly be regarded as the father of modern abstract painting. His first appearance here is at the head of the German Expressionists practising in Munich under the banner of the *Blaue Reiter* — a concept that owed its existence to Kandinsky and his young friend Marc.

The *Blaue Reiter* was not a movement in the sense of Cubism or Fauvism, but rather an exhibition and publication program encompassing various tendencies. Kandinsky, an extraordinarily intelligent and cultivated artist, had won leadership after spending many years with preparatory organizational work, with authorship of influential theoretical texts and, above all, with the development of his own painting. At the time the *Blaue Reiter* flourished in Munich, shortly before the outbreak of World War I, his art had reached its first culminating stage in the form of an *abstract expressionism*.

Kandinsky's art had evolved from the theories that he and others had articulated during preceding years and from inherited Post-Impressionist modes, and it had proceeded, somewhat parallel with Fauvism, with an attenuated figurative style. But more and more, the importance of subject matter to Kandinsky receded, as abstract pictorial means (colours, shapes, textures) became the self-sufficient carriers of his meanings.

Vestiges of the world of common experience persisted in his work for some time,

but at the beginning of our second decade, Kandinsky's art became wholly abstract. While he was not alone in reaching such conclusions (Delaunay, Kupka, Malevich and others having pursued similar objectives), Kandinsky's published theories as well as the superb quality of his expressionist canvases have secured his position of primacy among the pioneers of nonobjective painting.

Abstraction, then, was a way of painting that, dispensing with representation, found its content in the formal properties of art itself. Kandinsky maintained that subject matter had become irrelevant if not distracting, and that by abandoning it painting had entered its *musical* phase. Together with Cubism, Fauvism and Expressionism, Kandinsky's free-form abstraction, as he practised it in Munich before the outbreak of World War I, became one of the main pillars upon which further developments of modern painting would rest.

Important though Kandinsky's contribution was and influential as it remained even in the postwar period, his development, through an ever more daring and independent application of free forms, was not the only way to abstraction. Only slightly later, Malevich in Russia and Mondrian in Holland became the standard-bearers of an abstract painting that developed out of Cubism into a flat geometry. This abstraction had spiritual overtones in Malevich's case and idealistic, quasi-religious aspirations for Mondrian.

Like Kandinsky, Mondrian, too, began to paint conventionally. But while Kandinsky's path led from the emblematic simplifications of Fauvism to abstract expressionism, Mondrian, was drawn in a reductive direction to investigate Cubism — the style that Kandinsky had bypassed entirely. Analytical

Cubism, at the height of its vitality in the prewar years, thus became not the first but the last among Mondrian's *adopted* languages. Thereafter he formed his own, in co-operation with the painter van Doesburg and with Dutch architects, who, seeing it as their mission to create a formal revision not only in painting but in architecture, design and living itself, created Neo-Plasticism or *De Stijl* — 'The Style', which they believed would serve and unify all these functions.

Neo-Plasticism or *new form* was understood by Mondrian and van Doesburg as an art of essences. The familiar experiences of retinal vision were no more than a point of departure for their art. In their theory the countless haphazard directional signs that represented nature in conventional painting resolved themselves into horizontals and verticals, while, similarly, all observed colour nuances could be contained in the three primaries, functioning within a framework of neutral black and white. Together with roughly related directions that surfaced in Russia at the same time, the Dutch Neo-Plasticists pursued the most idealistic program after the ravages of World War I.

At the same time, progressive ideals also brought into being the German school called the Bauhaus. Its purposes were basically different from those of *De Stijl*, in which the drive to create a *unified* formal approach and result motivated the artists connected with it. By contrast, the Bauhaus, under the direction of the architect Walter Gropius, aimed at reestablishing the unity between artists and craftsmen that had been lost in the course of the nineteenth century. While neither a technical college nor a liberal arts university in the traditional sense, the Bauhaus — first in Weimar and later in Dessau — established exacting curricula and

entrusted them to capable professors, among whom the painters Kandinsky and Klee were the most distinguished.

Kandinsky, having spent the war years and the revolutionary period in his Russian homeland, returned to Germany and was called to the Bauhaus in 1921. By that time both his theories and his creative production had undergone radical changes. Abstract painting, which he had largely fathered, continued to preoccupy him, but the free-form abstract expressionism of his work in Munich had given way to a geometric constructivism. This was superficially comparable to Mondrian's and Malevich's idioms, but motivated and arrived at quite differently. Indeed, Kandinsky was responsive to a changed *Zeitgeist*. Like many other sensitive individuals in all fields in this period, he had lost faith in unhampered individualism and now embraced collective ideals. The forms that had conveyed his mysticism in the days of the *Blaue Reiter* gave way to a plastic grammar relying upon an essentially geometric vocabulary to express his meanings.

No less influential on Bauhaus students was the Swiss-born Klee who, like Kandinsky, was to assume the teaching position of Master at the school. Less cerebral in the development of his art and by the same token also less inhibited than Kandinsky, Klee was capable of turning Bauhaus curricula as well as the dogmas of his time to personal uses that effectively defeat precise classification. It may be said, nevertheless, that construction and fantasy, the elements that respectively characterize the Bauhaus and the contemporary Surrealist movement, were present, separately or jointly, in Klee's work. The seemingly incompatible directions of the 1920s and 1930s therefore

found in Klee's genius an extraordinary synthesis. Kandinsky, on the other hand, proceeded more systematically so that surrealist elements became visible in his painting only upon his departure from Germany, after the destruction of the Bauhaus by the Nazis in 1933, when during the last decade of his life in Paris he devoted himself to new researches.

The Bauhaus and *De Stijl* both claimed to have rational artistic programs. Through abstract forms as well as through faith in the power of formal solutions, both Bauhaus and *De Stijl* artists represented Europe's ordering aspirations between the two wars. It was left to Dada and Surrealism — tendencies that overlapped in time with those described above — to challenge the plausibility of such assumptions through an art that was diametrically opposed.

Dada and Surrealism had different origins and intentions but common roots in a district of unrelieved rationality. To reason, the Dada and Surrealist artists opposed intuition and subconscious expression. Looking back at the carnage of World War I and the ensuing misery, the artists who first participated in the spontaneous mockeries of Dada and later in the codified programme of Surrealism felt urged to unmask, through jest and disrespect, the shopworn pieties of their day. Both Dada, under the guidance of Tristan Tzara, and Surrealism, under the potential chairmanship of André Breton, were interdisciplinary, with painting and sculpture joining poetry, literature, music and theatre in their common task of desecration. Dada, ever without dogmatic purpose, yielded to Surrealism when the latter declared itself a movement with stated objectives.

Older sensibilities may have had some bearing upon the crystallization of this current without necessarily constituting traceable influences. In the Post-Impressionist generation, the naive primitivism of Rousseau was prophetic, as was, a generation later, the Jewish folklore of Chagall. De Chirico, leader of the Italian movement known as *Pittura Metafisica*, had parallel poetic intuitions, and the spreading awareness of Freud's findings in psychology was basic for the Surrealists' fascination with dream imagery as well as for their cultivation of automatism in art.

Orthodox Surrealism as represented in this exhibition includes Brauner, Dalí, Ernst, Tanguy, Magritte, Delvaux, Masson and, to a lesser extent, Giacometti and Miró, who, like the Picasso of the late twenties and the thirties, generally transcended the somewhat confining Surrealist dogma, through the force of their individual talents. Matta, the youngest among the major Surrealists, became particularly influential during World War II when he, together with other Parisian artists and Breton himself, established contact with many younger painters in New York. These artists would become known as the New York School or the Abstract Expressionists, the first American movement of international influence.

If Cubism, Fauvism and Expressionism, together with expressionist abstraction, constituted the roots of modernism before World War I, postwar modernism based itself on *De Stijl* in Holland, Constructivism and Suprematism in Russia, and the painters of the Bauhaus in Weimar and Dessau, all emerging from the war as a current that was challenged by the assertion of the anti-aesthetic strivings in Dada and Surrealism. Together, these movements and tendencies make up the now canonical history of

modern art. The artists figuring in this history, who once were treated with indifference and even contempt, are now the reigning deities of a modern pantheon and the works that often proved unsaleable at the time of their production are the sacred patrimony of museums and governments. They have defined the stylistic legacy which subsequent generations of artists have again had to absorb and transcend by creating forms and images that are uniquely their own. In this ceaseless process of absorption, rejection and renewal, successive artists have assured the vitality of modernism.

When a second world peace dawned in Europe again in the spring of 1945, many of the artists here exhibited were dead. Others were too old to be effective spokesmen for the new realities of the postwar age, despite their continued ability to create. The styles with which they had become identified and that they had helped to form, remained alternative models for the future but had passed their moment of maximal vitality. A new generation of painters was in place, both in Europe and in America, but it took time before their separate striving coalesced into postwar styles that were recognized as such. This process began in the course of the 1940s, when Tachism in Europe and Abstract Expressionism in America revealed themselves as related dominant tendencies. The alternative of geometric abstraction on both continents remained at this time a minority voice. It may be said, therefore, that the progeny of Kandinsky, enriched by prewar tendencies and particularly by Surrealism, ushered in the new era.

Innovation was most apparent in America. Here, out of the example of Picasso, Kandinsky and such biomorphic Surrealists as Matta and Gorky, Abstract Expressionism

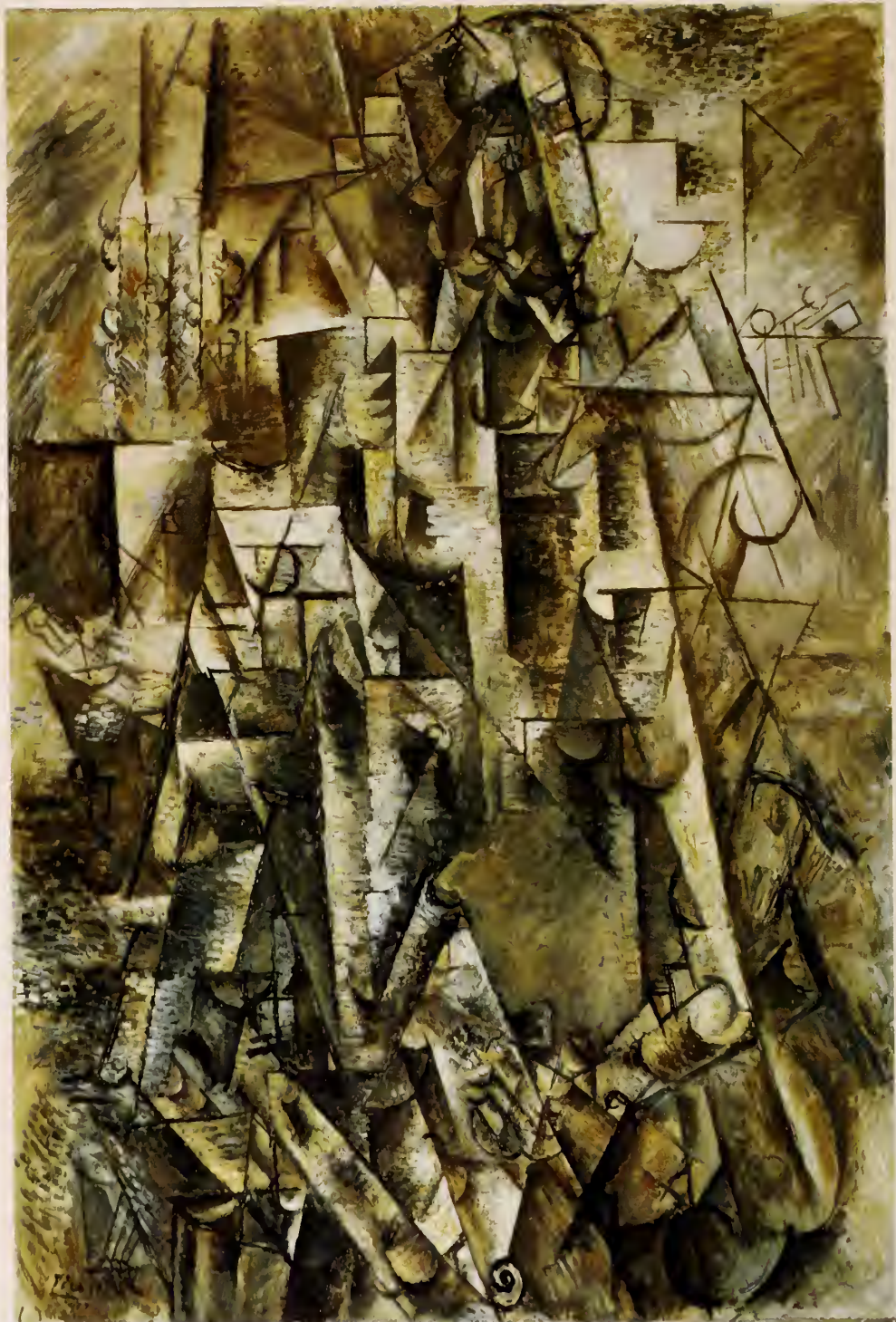
took shape in the hands of Pollock and Still, who are represented in this exhibition, as well as de Kooning, Baziotes, Motherwell, Rothko and Newman. The giant canvas covered with abstract gestures of paint on a now entirely flat surface was the visible stage on which artists could act as they claimed a high degree of identity between themselves and the work they created. Pollock, in particular, pouring paint directly from cans upon canvases stretched on the floor, epitomized Abstract Expressionism to the public. European artists — such as Dubuffet in France and Bacon in England — are primarily to be credited for the reinvigoration of figurative painting and for its articulation in novel and powerful ways.

It is at this juncture that the exhibition comes to an end. Eighty paintings can do no more than suggest the stylistic evolutions of modern art. Ideally, such an anthological survey would be followed by equally extensive exhibitions devoted to each of the departures here introduced, by searching retrospectives of those major figures whose genius has produced these historical sequences, and by an extensive survey of postwar art. The self-evident drawbacks of anthologies may be offset by the inherent values of their individual works, released for that purpose from chronological contexts. As a particular poem may assert its full potential outside the history of poetry so too is each painting, ultimately and most importantly, an experience enjoyed by an individual viewer. Under such conditions, interrogation and response is primarily *visual* and remains less encumbered by verbal interpretations and the burden of information. It is our hope that *The Moderns* will speak to many in such a satisfying and enriching manner.

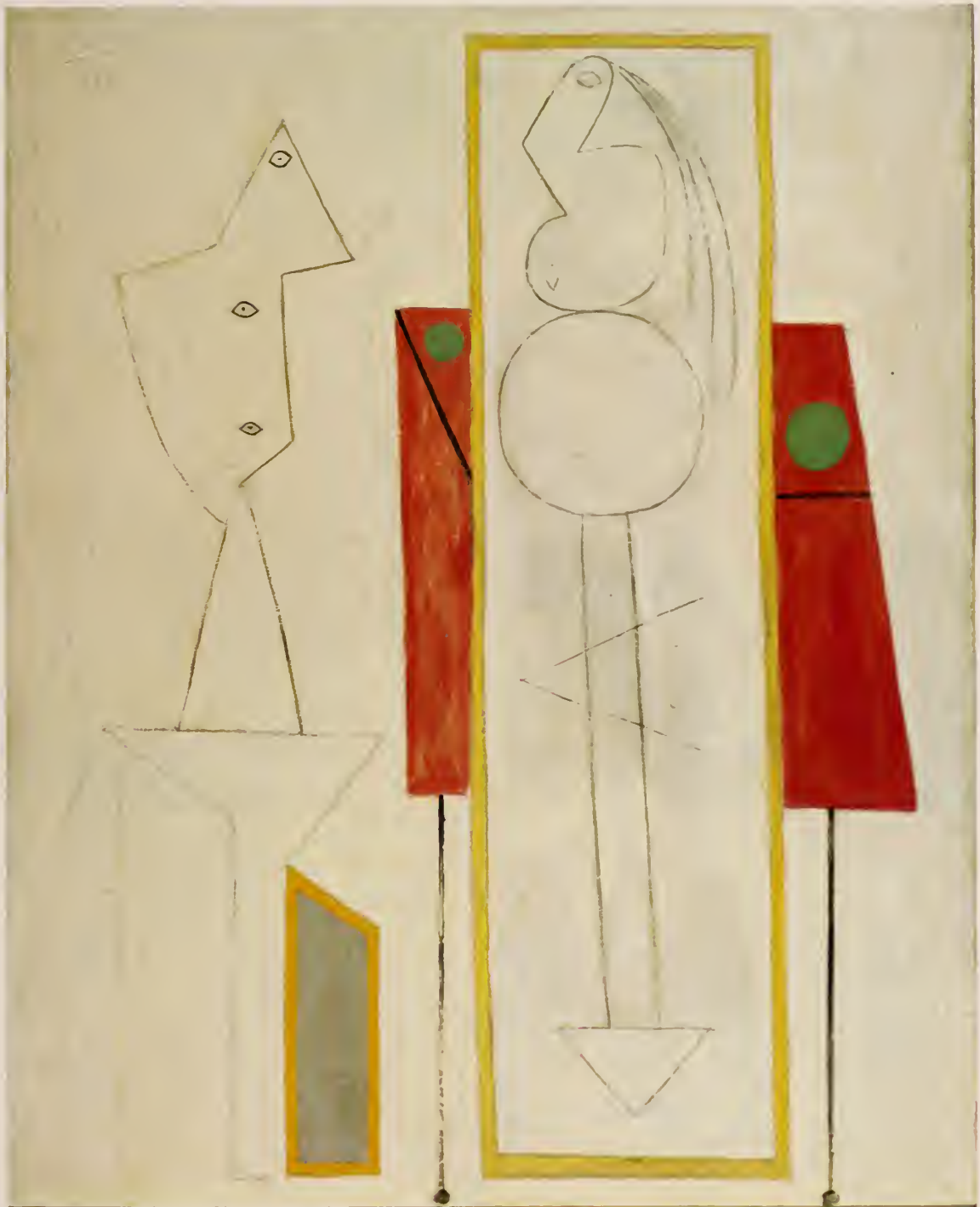
PABLO PICASSO
CARAFE, JUG AND FRUIT BOWL 1909
OIL ON CANVAS 71.6 x 64.6cm
SOLOMON R. GUGGENHEIM MUSEUM

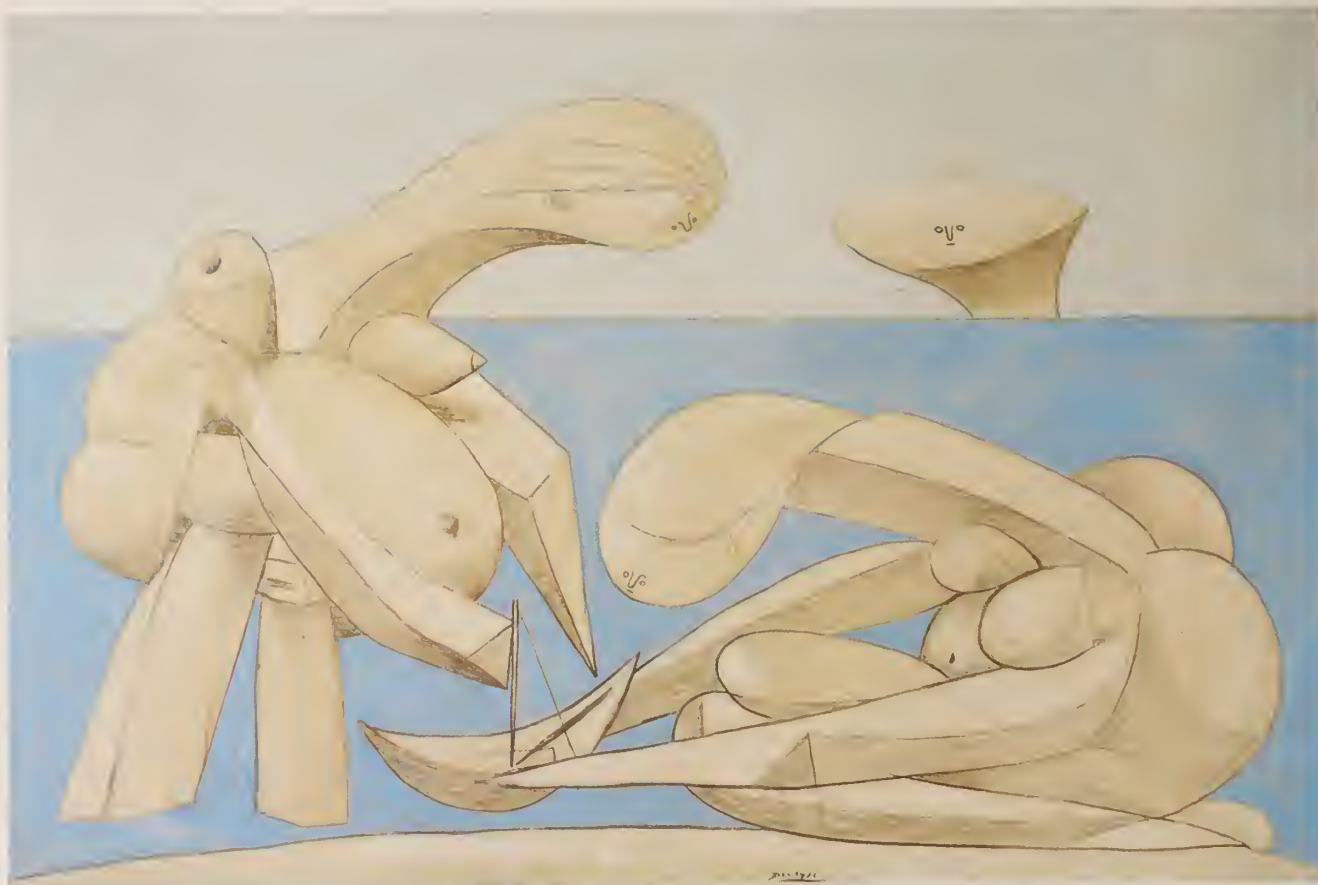


PABLO PICASSO
THE POET 1911
OIL ON CANVAS 131.7 x 89.7cm
PEGGY GUGGENHEIM COLLECTION



PABLO PICASSO
THE STUDIO 1928
OIL ON CANVAS 161.6 x 129.9cm
PEGGY GUGGENHEIM COLLECTION





PABLO PICASSO
LA BAIGNADE 1937
OIL, PASTEL AND CRAYON ON CANVAS 129.1 x 194cm
PEGGY GUGGENHEIM COLLECTION

GEORGES BRAQUE
GUITAR, GLASS AND FRUIT DISH ON SIDEBORD 1919
OIL ON CANVAS 79.4 x 98.4cm
GIFT, JUSTIN K. THANNHAUSER FOUNDATION, BY EXCHANGE
SOLOMON R. GUGGENHEIM MUSEUM



FERNAND LÉGER
THE STOVE 1918
OIL ON CANVAS 61 x 50.1cm
SOLOMON R. GUGGENHEIM MUSEUM



FERNAND LÉGER
MEN IN THE CITY 1919
OIL ON CANVAS 145.7 x 113.5cm
PEGGY GUGGENHEIM COLLECTION



JUAN GRIS
NEWSPAPER AND FRUIT DISH 1916
OIL ON CANVAS 46 x 37.8cm
GIFT, ESTATE OF KATHERINE S. DREIER, 1953
SOLOMON R. GUGGENHEIM MUSEUM



ALBERT GLEIZES
PORTRAIT 1912-13
OIL ON CANVAS 37.6 x 50.4cm
SOLOMON R. GUGGENHEIM MUSEUM



JEAN METZINGER
STILL LIFE 1916
OIL ON CANVAS 71.1 x 53.3cm
SOLOMON R. GUGGENHEIM MUSEUM



LOUIS MARCOUSSIS

THE HABITUÉ 1920

OIL WITH SAND ON CANVAS 161.9 x 97cm

PEGGY GUGGENHEIM COLLECTION



ROBERT DELAUNAY
EIFFEL TOWER WITH TREES 1910
OIL ON CANVAS 126.4 x 92.8cm
SOLOMON R. GUGGENHEIM MUSEUM





ROBERT DELAUNAY
WINDOWS 1912
OIL ON CANVAS 57.5 x 123.3cm
PEGGY GUGGENHEIM COLLECTION

MARCEL DUCHAMP
SAD YOUNG MAN ON A TRAIN 1911
OIL ON BOARD 99.9 x 72.9cm
PEGGY GUGGENHEIM COLLECTION



GIACOMO BALLA

AUTOMOBILE: NOISE + SPEED ca. 1913

OIL ON BOARD, INCLUDING ARTIST'S PAINTED FRAME 54.3 x 76.5cm

PEGGY GUGGENHEIM COLLECTION



HENRI MATISSE
WOMAN RESTING ON HER ELBOW 1943
OIL ON CANVAS 64.1 x 52.7cm
ON LOAN TO THE SOLOMON R. GUGGENHEIM MUSEUM
FROM MR AND MRS STEPHEN SIMON, NEW YORK



HENRI MATISSE
LE CAHIER BLEU 1945
OIL ON CANVAS 53.9 x 46.7cm
GIFT, MRS BERNARD GIMBEL, 1970
SOLOMON R. GUGGENHEIM MUSEUM



FRANCIS PICABIA
PORTRAIT OF MISTINGUETT (?) ca. 1908-1911
OIL ON CANVAS 60 x 49.2cm
SOLOMON R. GUGGENHEIM MUSEUM



AMEDEO MODIGLIANI
JEANNE HEBUTERNE WITH YELLOW SWEATER 1918-19
OIL ON CANVAS 100 x 64.7cm
SOLOMON R. GUGGENHEIM MUSEUM



ERNST LUDWIG KIRCHNER

GERDA, HALF-LENGTH PORTRAIT 1914

OIL ON CANVAS 99.1 x 75.3cm

PARTIAL GIFT, MR AND MRS MORTIMER M. DENKER, 1978

SOLOMON R. GUGGENHEIM MUSEUM



VASILY KANDINSKY
AMSTERDAM — VIEW FROM WINDOW 1904
OIL ON BOARD 23.9 x 33.1cm
SOLOMON R. GUGGENHEIM MUSEUM



VASILY KANDINSKY
LANDSCAPE WITH FACTORY CHIMNEY 1910
OIL ON CANVAS 66.2 x 82cm
SOLOMON R. GUGGENHEIM MUSEUM



VASILY KANDINSKY
IMPROVISATION 28 (SECOND VERSION) 1912
OIL ON CANVAS 111.4 x 162.1cm
SOLOMON R. GUGGENHEIM MUSEUM



VASILY KANDINSKY
LANDSCAPE WITH CHURCH (WITH RED SPOT) 1913
OIL ON CANVAS 117.7 x 140cm
PEGGY GUGGENHEIM COLLECTION



VASILY KANDINSKY
DEEP BROWN 1924
OIL ON CANVAS 83.1 x 72.7cm
SOLOMON R. GUGGENHEIM MUSEUM





VASILY KANDINSKY
AROUND THE CIRCLE 1940
OIL ON CANVAS 96.8 x 146cm
SOLOMON R. GUGGENHEIM MUSEUM

FRANZ MARC
YOUNG BOY WITH A LAMB 1911
OIL ON CANVAS 88 x 83.8cm
SOLOMON R. GUGGENHEIM MUSEUM



FRANZ MARC
BROKEN FORMS 1914
OIL ON CANVAS 111.8 x 88.4cm
SOLOMON R. GUGGENHEIM MUSEUM



LYONEL FEININGER

CLOUD (PICTURE WITH LIGHT FORM) 1936

OIL ON CANVAS 47.3 x 40.1cm

SOLOMON R. GUGGENHEIM MUSEUM



PAUL KLEE
FLOWERBED 1913
OIL ON BOARD 28.2 x 33.7cm
SOLOMON R. GUGGENHEIM MUSEUM



PAUL KLEE

UMFANGEN M 7 (EMBRACED) 1932

OIL AND SAND ON BOARD 83.8 x 67.3cm

ON LOAN TO THE SOLOMON R. GUGGENHEIM MUSEUM

FROM GEORGIA VAN DER ROHE





PAUL KLEE

FROM THE MOBILE TO THE STATIC 1932

WATERCOLOUR, PEN AND INK ON CANVAS 33 x 88.2cm
ON LOAN TO THE SOLOMON R. GUGGENHEIM MUSEUM
FROM GEORGIA VAN DER ROHE

MAX BECKMANN

ALFI WITH MASK 1934

OIL ON CANVAS 78.4 x 75.5cm

PARTIAL GIFT, GEORGIA VAN DER ROHE, 1975

SOLOMON R. GUGGENHEIM MUSEUM



PIET MONDRIAN

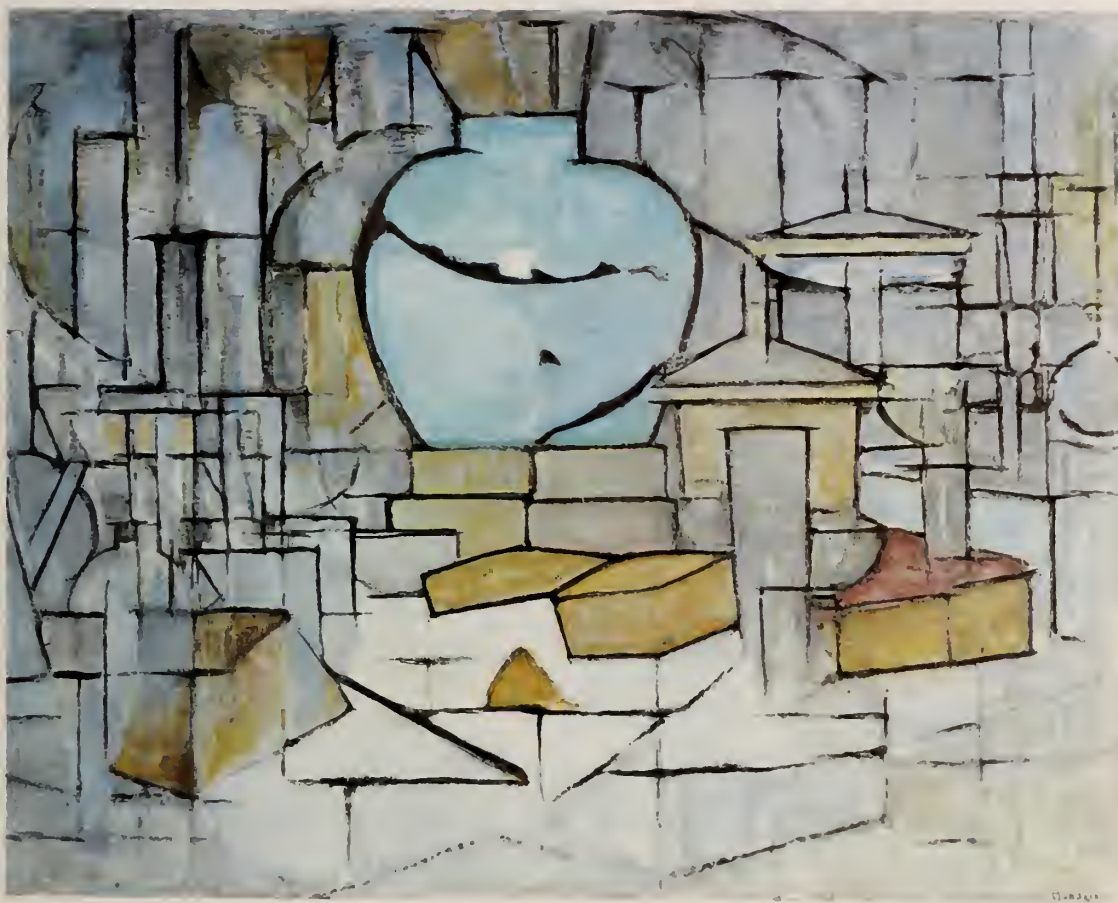
STILL LIFE WITH GINGERPOT I 1911-12

OIL ON CANVAS 65.5 x 75cm

ON EXTENDED LOAN FROM THE HAAGS GEMEENTMUSEUM,
THE HAGUE NETHERLANDS

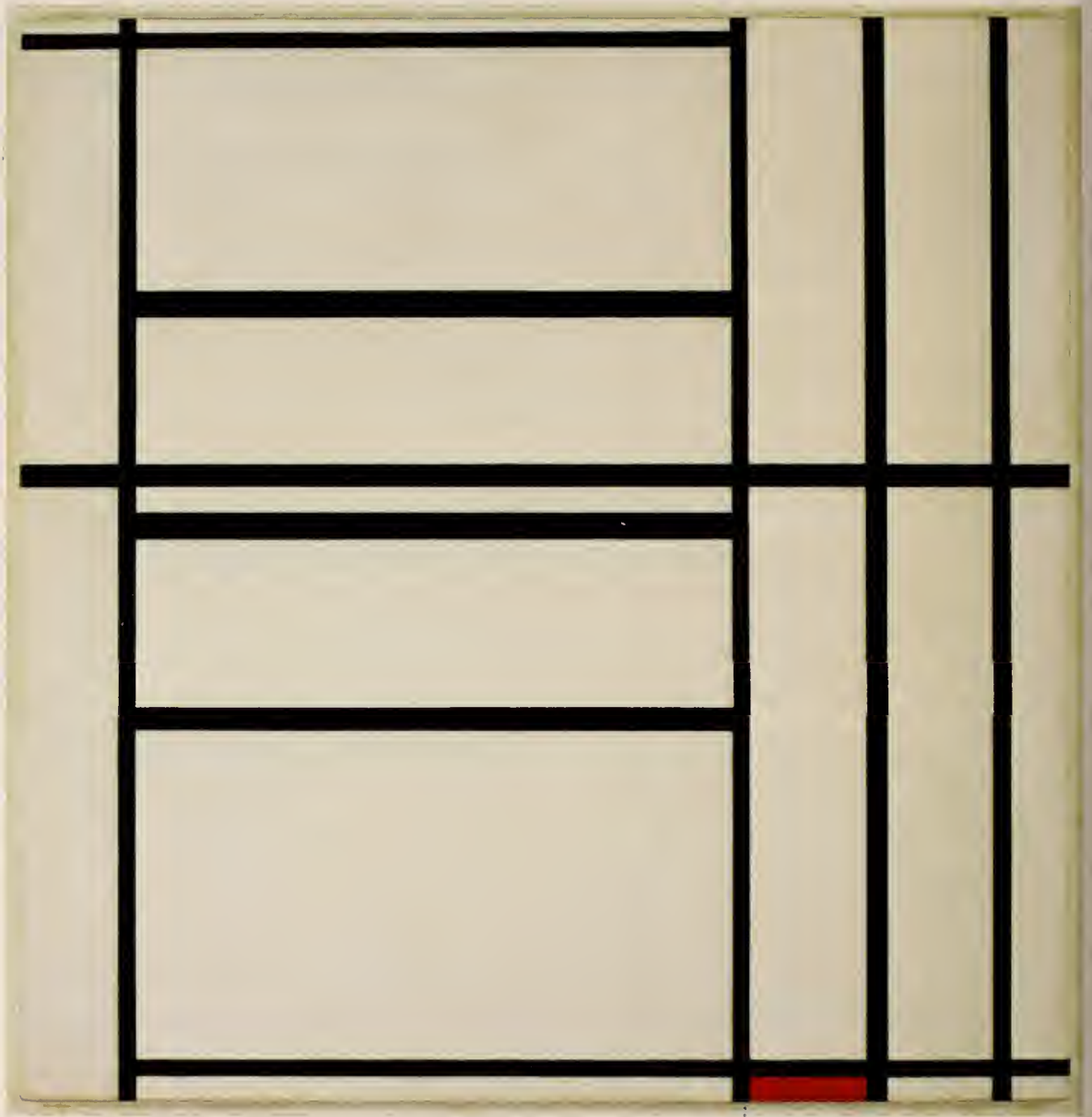
SOLOMON R. GUGGENHEIM MUSEUM



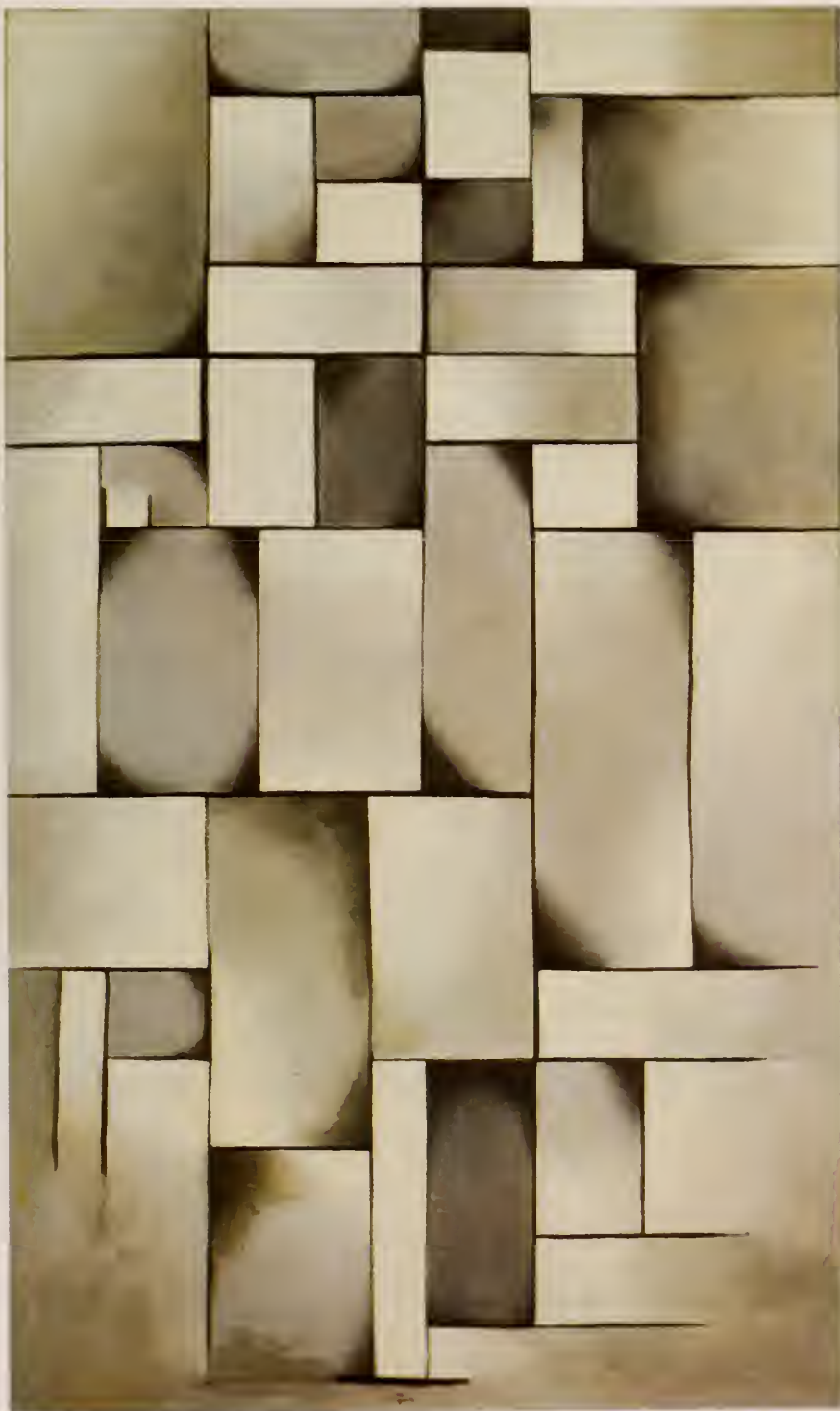


PIET MONDRIAN
STILL LIFE WITH GINGERPOT II 1911-12
OIL ON CANVAS 91.5 x 120cm
ON EXTENDED LOAN FROM THE HAAGS GEMEENTMUSEUM,
THE HAGUE NETHERLANDS
SOLOMON R. GUGGENHEIM MUSEUM

PIET MONDRIAN
COMPOSITION 1939
OIL ON CANVAS 105.2 x 102.3cm
PEGGY GUGGENHEIM COLLECTION



THEO VAN DOESBURG
COMPOSITION 1918
OIL ON CANVAS 96.5 x 59.4cm
PEGGY GUGGENHEIM COLLECTION



THEO VAN DOESBURG
COUNTERCOMPOSITION XIII 1925
OIL ON CANVAS 50 x 49.9cm
PEGGY GUGGENHEIM COLLECTION



FRIEDRICH VORDEMBERGE-GILDEWART
COMPOSITION No. 97 1935
OIL ON CANVAS 79.9 x 100.1 cm
SOLOMON R. GUGGENHEIM MUSEUM



GEORGES VANTONGERLOO
COMPOSITION IN THE CONE WITH ORANGE COLOR 1929
OIL ON CANVAS 60 x 60cm
SOLOMON R. GUGGENHEIM MUSEUM



KAZIMIR MALEVICH
UNTITLED ca. 1916
OIL ON CANVAS 53.5 x 53.5cm
PEGGY GUGGENHEIM COLLECTION



AMÉDÉE OZENFANT
GUITAR AND BOTTLES 1920
OIL ON CANVAS 79.6 x 99.8cm
PEGGY GUGGENHEIM COLLECTION



JOSEF ALBERS
OPEN (B) 1940
OIL ON MASONITE 50.7 × 49.8cm
SOLOMON R. GUGGENHEIM MUSEUM



JOSEF ALBERS
HOMAGE TO THE SQUARE: APPARITION 1959
OIL ON MASONITE 121.9 x 121.9cm
SOLOMON R. GUGGENHEIM MUSEUM



MARC CHAGALL
PORTRAIT OF THE ARTIST'S SISTER ANIUTA 1910
OIL ON CANVAS 92.3 x 70.3cm
SOLOMON R. GUGGENHEIM MUSEUM



MARC CHAGALL
RAIN 1911
OIL ON CANVAS 87 x 108.4cm
PEGGY GUGGENHEIM COLLECTION



MARC CHAGALL
BIRTHDAY 1923
OIL ON CANVAS 80.8 x 100.3cm
SOLOMON R. GUGGENHEIM MUSEUM



GIORGIO DE CHIRICO
THE RED TOWER 1913
OIL ON CANVAS 73.5 x 100.6cm
PEGGY GUGGENHEIM COLLECTION



GIORGIO DE CHIRICO
THE NOSTALGIA OF THE POET 1914
OIL ON CANVAS 89.7 x 40.7cm
PEGGY GUGGENHEIM COLLECTION



GIORGIO DE CHIRICO
THE GENTLE AFTERNOON 1916
OIL ON CANVAS 65.3 x 58.7cm
PEGGY GUGGENHEIM COLLECTION



MAX ERNST
LANDSCAPE ca. 1914-16(?)
OIL ON BURLAP 66.6 x 62.3cm
SOLOMON R. GUGGENHEIM MUSEUM



MAX ERNST
THE KISS 1927
OIL ON CANVAS 129.1 x 161.4cm
PEGGY GUGGENHEIM COLLECTION



MAX ERNST
THE FOREST 1928
OIL ON CANVAS 96.5 x 129.5cm
PEGGY GUGGENHEIM COLLECTION



MAX ERNST
ZOOMORPHIC COUPLE 1933
OIL ON CANVAS 91.7 x 73cm
PEGGY GUGGENHEIM COLLECTION



MAX ERNST
THE ATTIREMENT OF THE BRIDE 1940
OIL ON CANVAS 129.7 x 96.2cm
PEGGY GUGGENHEIM COLLECTION



JEAN ARP
COMPOSITION ca. 1918; reworked 1950s
MIXED MEDIA ON BOARD 96 x 75.9cm
PEGGY GUGGENHEIM COLLECTION





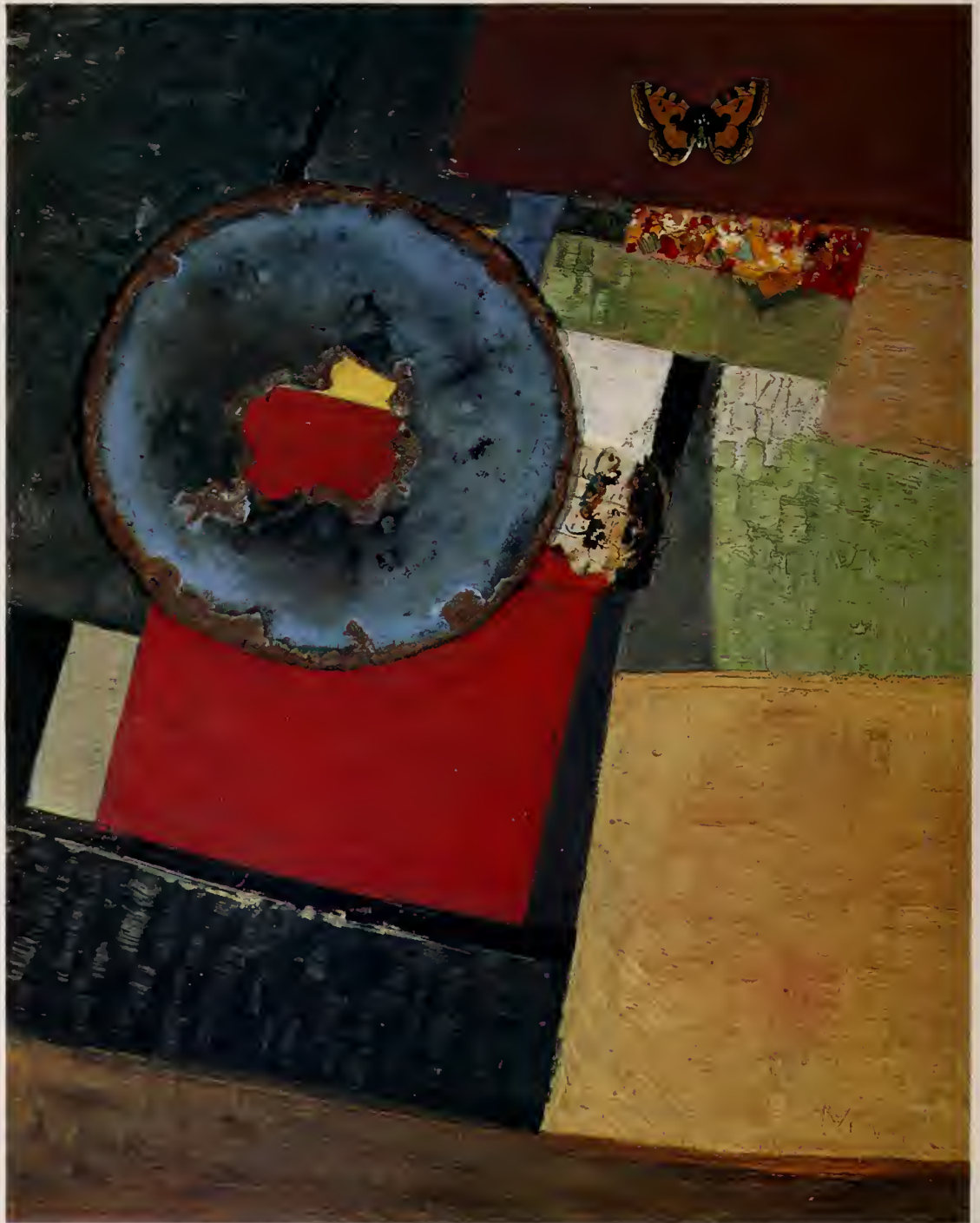
JEAN ARP

OVERTURNED BLUE SHOE WITH TWO HEELS UNDER A BLACK VAULT 1925

PAINTED WOOD 79.5 x 104.5cm

PEGGY GUGGENHEIM COLLECTION

KURT SCHWITTERS
MERZBILD 1930
OIL AND COLLAGE ON BOARD 44.6 × 35.7cm
PEGGY GUGGENHEIM COLLECTION



SALVADOR DALI
WOMAN SLEEPING IN A LANDSCAPE 1931
OIL ON CANVAS 27.2 x 35cm
PEGGY GUGGENHEIM COLLECTION



SALVADOR DALI
THE BIRTH OF LIQUID DESIRES. 1932
OIL ON CANVAS 96.1 x 112.3cm
PEGGY GUGGENHEIM COLLECTION



SALVADOR DALÍ
PARANOIC-CRITICAL STUDY OF VERMEER'S 'LACEMAKER' 1955
OIL ON CANVAS 211 x 221 cm
ANONYMOUS GIFT, 1976
SOLOMON R. GUGGENHEIM MUSEUM



YVES TANGUY
THE SUN IN ITS CASKET 1937
OIL ON CANVAS 115.4 x 88.1 cm
PEGGY GUGGENHEIM COLLECTION





YVES TANGUY
ON SLANTING GROUND 1941
OIL ON CANVAS 43 x 71.5cm
PEGGY GUGGENHEIM COLLECTION

RENE MAGRITTE
VOICE OF SPACE 1932(?)
OIL ON CANVAS 73 x 54cm
PEGGY GUGGENHEIM COLLECTION



VICTOR BRAUNER
UNTITLED 1945
ENCAUSTIC ON BOARD 35.1 x 25.2cm
PEGGY GUGGENHEIM COLLECTION



VICTOR BRAUNER
THE SURREALIST 1947
OIL ON CANVAS 60 x 44.9cm
PEGGY GUGGENHEIM COLLECTION



VICTOR BRAUNER
SPREAD OF THOUGHT 1956
OIL ON CANVAS 73.1 x 59.7cm
GIFT, DOMINIQUE AND JOHN DE MENIL, 1959
SOLOMON R. GUGGENHEIM MUSEUM



PAUL DELVAUX
THE BREAK OF DAY 1937
OIL ON CANVAS 120 x 150.7cm
PEGGY GUGGENHEIM COLLECTION



ALBERTO GIACOMETTI

DIEGO 1953

OIL ON CANVAS 100.5 x 80.5cm

SOLOMON R. GUGGENHEIM MUSEUM



JOAN MIRÓ
PAINTING 1925
OIL ON CANVAS 114.5 x 145.7cm
PEGGY GUGGENHEIM COLLECTION





JOAN MIRÓ
LANDSCAPE (THE HARE) 1927
OIL ON CANVAS 129.6 x 194.6cm
SOLOMON R. GUGGENHEIM MUSEUM

ANDRÉ MASSON
ARMOR 1925
OIL ON CANVAS 80.6 x 54cm
PEGGY GUGGENHEIM COLLECTION





MATTA
THE UN-NOMINATOR RENOMINATED 1953
OIL ON CANVAS 120.4 x 175cm
PEGGY GUGGENHEIM COLLECTION

JEAN DUBUFFET
MISS CHOLERA 1946
MIXED MEDIA ON CANVAS 54.6 x 45.7cm
GIFT, KATHERINE KUH, 1972
SOLOMON R. GUGGENHEIM MUSEUM



JEAN DUBUFFET

FLESHY FACE WITH CHESTNUT HAIR (HEAD OF A WOMAN) 1951

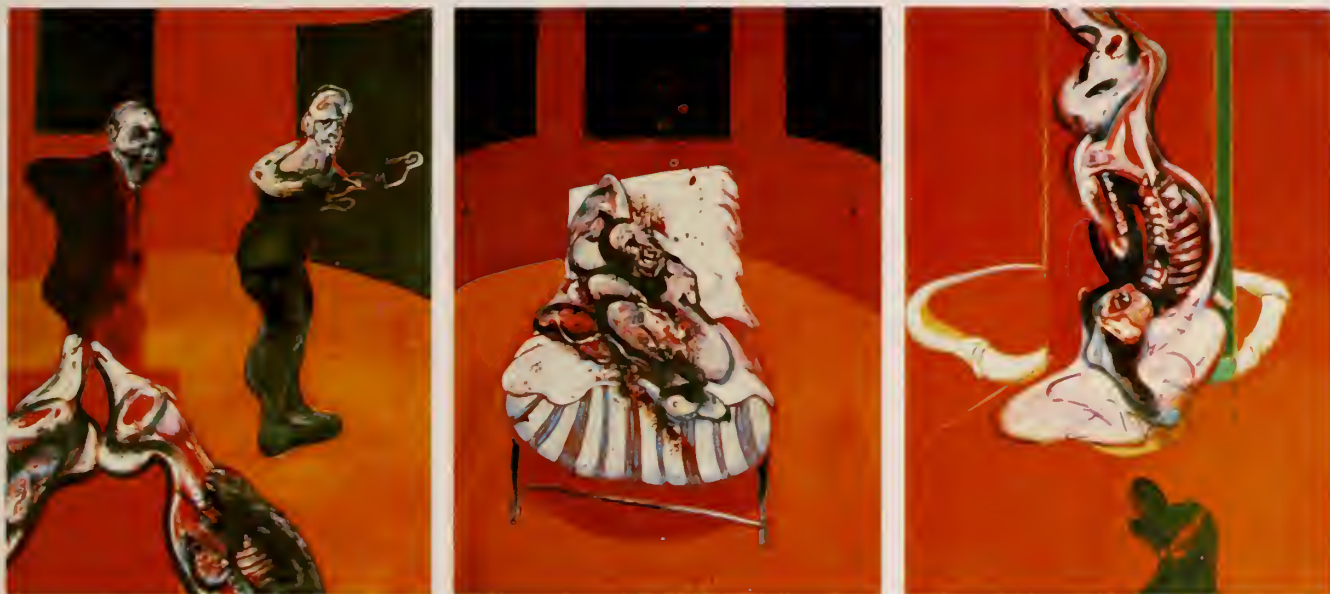
OIL-BASED MIXED MEDIA ON CANVAS 64.9 x 54cm

PEGGY GUGGENHEIM COLLECTION



JEAN DUBUFFET
DOOR WITH COUCH GRASS 1957
OIL ON CANVAS WITH ASSEMBLAGE 189.2 x 146cm





FRANCIS BACON

THREE STUDIES FOR A CRUCIFIXION 1962

OIL WITH SAND ON CANVAS, THREE PANELS EACH 198.2 x 144.8 cm
 SOLOMON R. GUGGENHEIM MUSEUM

ARSHILE GORKY
PAINTING 1944
OIL ON CANVAS 167 x 178.2cm
PEGGY GUGGENHEIM COLLECTION



CLYFFORD STILL
JAMAIS 1944
OIL ON CANVAS 165.9 x 81.8cm
PEGGY GUGGENHEIM COLLECTION



JACKSON POLLOCK
ENCHANTED FOREST 1947
OIL ON CANVAS 213 x 116.3cm
PEGGY GUGGENHEIM COLLECTION



BIOGRAPHIES
OF THE ARTISTS

Pablo Ruiz Picasso was born on October 25, 1881, at Málaga in Andalusia, Spain. The son of an academic painter, José Ruiz Blanco, he began to draw at an early age. In 1895 the family moved to Barcelona, and Picasso studied there at La Lonja, the academy of fine arts. His association with the group at the café Els Quatre Gats in Barcelona from 1898 and his visit to Horta de Ebro of 1898-99 were crucial to his early artistic development. In 1900 Picasso's first exhibition took place in Barcelona, and that autumn he went to Paris for the first of several stays during the early years of the century. Picasso settled in Paris in April 1904 and soon his circle of friends included Max Jacob, Guillaume Apollinaire, Gertrude and Leo Stein as well as two dealers, Ambroise Vollard and Berthe Weill.

His style developed from the Blue Period (1901 to 1904) to the Rose Period (1905) to the pivotal work, *Les Femmes d'Alger* (1907), and the subsequent evolution of Cubism from 1909 into 1911. Picasso's collaboration on ballet and theatrical productions began in 1916. Soon thereafter his work was characterized by neoclassicism and a renewed interest in drawing and figural representation. From 1925 into the 1930s Picasso was involved to a certain degree with the Surrealists and from the autumn of 1931 he was especially interested in making sculpture. With the large exhibitions at the Galeries Georges Petit in Paris and the Kunsthau Zürich in 1932 and the publication of the first volume of Zervos' catalogue raisonné the same year, Picasso's fame increased markedly.

By 1936 the Spanish Civil War had a profound effect on Picasso, the expression of which culminated in his painting *Guernica*, 1937. He was also deeply moved by World War II and stayed primarily in Paris during those years. Picasso's association with the Communist party began in 1944. From the late 1940s he lived in the south of France at Vallauris, Cannes and then Vauvenargues. In 1961 the artist married Jacqueline Roque and they moved to Mougins. Picasso died on April 8, 1973.

Georges Braque was born in Argenteuil-sur-Seine on May 13, 1882. He grew up in Le Havre and studied evenings at the Ecole des Beaux-Arts there from about 1897 to 1899. He left for Paris to study under a master-decorator to receive his craftsman certificate in 1901. From 1902 to 1904 he painted at the Académie Humbert in Paris where he met Marie Laurencin and Picabia. By 1906 Braque's work was no longer Impressionist but Fauve in style; he showed his Fauve work the following year in the Salon des Indépendants in Paris. His first one-man show was at D-H. Kahnweiler's gallery in 1908. From 1909 Picasso and Braque worked together in developing Cubism; by 1911 their styles were extremely similar. In 1912 they started to incorporate collage elements into their painting and experiment with the papier collé (pasted paper) technique. Their artistic collaboration lasted until 1914. Braque was wounded during World War I; upon his recovery in 1917 he began a close friendship with Gris.

After World War I his work became freer and less schematic. His fame grew in 1922 as a result of a major exhibition at the Salon d'Automne in Paris. In the mid-twenties Braque designed the decor for two Sergei Diaghilev ballets. By the end of the decade he had returned to a more realistic interpretation of nature, although certain aspects of Cubism always remained present in his work. In 1931 Braque made his first engraved plasters and began to portray mythological subjects. His first important retrospective took place in 1933 at the Kunsthalle Basel. He won First Prize at the Carnegie International in Pittsburgh in 1937.

During World War II Braque remained in Paris. Still lifes and interiors, became more sombre. Braque also made lithographs, engravings and sculpture. From the late 1940s Braque treated various recurring themes such as birds, ateliers, landscapes and seascapes. In 1953 he designed stained glass windows for the church of Varengeville. Ill health prevented him from undertaking further large-scale commissions but he continued to paint, make lithographs and design jewellery. He died in Paris on August 31, 1963.

Fernand Léger was born February 4, 1881, at Argentan in Normandy. After being apprenticed with an architect in Caen from 1897 to 1899, Léger settled in Paris in 1900 and supported himself as an architectural draftsman. He was refused entrance to the Ecole des Beaux-Arts, but nevertheless attended classes there; he also studied at the Académie Julian. Léger's earliest known works, which date from 1905, were primarily influenced by Impressionism. The experience of seeing the Cézanne retrospective at the Salon d'Automne in 1907 and his contact with the early Cubism of Picasso and Braque had an extremely significant impact on the development of his personal style. In 1910 he exhibited with Braque and Picasso at D-H. Kahnweiler's gallery, where he was given a one-man show in 1912. From 1911 to 1914 Léger's work became increasingly abstract, and he started to limit his colour to the primaries and black and white at this time.

His 'mechanical' period, in which figures and objects are characterized by tubular, machine-like forms, began in 1917. During the early 1920s he collaborated with the writer Blaise Cendrars on films and designed sets and costumes for Rolf de Maré's *Ballet Suédois*; in 1923-24 he made his first film without a plot, *Ballet mécanique*. Léger opened an atelier with Amédée Ozenfant in 1924 and in 1925, at the *Exposition Internationale des Arts Décoratifs*, presented his first murals at Le Corbusier's Pavillon de l'Esprit Nouveau. In 1931 he visited the United States for the first time; in 1935 The Museum of Modern Art, New York, and The Art Institute of Chicago presented exhibitions of his work. Léger lived in the United States from 1940 to 1945 but returned to France after the war. In the decade before his death Léger's wide-ranging projects included book illustrations, monumental figure paintings and murals, stained-glass windows, mosaics, polychrome ceramic sculptures and set and costume designs. In 1955 he won the Grand Prize at the Sao Paulo Biennial. Léger died August 17, 1955, at his home at Gif-sur-Yvette, France.

Juan Gris was born José Victoriano Carmelo Carlos González-Pérez in Madrid on March 23, 1887. He studied mechanical drawing at the Escuela de Artes y Manufacturas in Madrid from 1902 to 1904, during which time he contributed drawings to local periodicals. From 1904 to 1905 he studied painting with the academic artist José María Carbonero. In 1906 he moved to Paris, where he lived for most of the remainder of his life. His friends in Paris included Picasso, Braque, Léger and the writers Max Jacob, Guillaume Apollinaire and Maurice Raynal. Although he continued to submit humorous illustrations to journals such as *L'Assiette au Beurre*, *Le Charivari* and *Le Cri de Paris*, Gris began to paint seriously in 1910. By 1912 he had developed a personal Cubist style.

He exhibited for the first time in 1912: at the Salon des Indépendants in Paris, the Galeries Dalmau in Barcelona, the gallery of Der Sturm in Berlin, the Salon de la Société Normande de Peinture Moderne in Rouen and the Salon de la Section d'Or in Paris. That same year D-H. Kahnweiler signed Gris to a contract which gave him exclusive rights to the artist's work. Gris became a good friend of Matisse in 1914. After Kahnweiler fled Paris at the outbreak of World War I, Gris signed a contract with Léonce Rosenberg in 1916. His first major one-man show was held at Rosenberg's Galerie l'Effort Moderne in Paris in 1919. The following year Kahnweiler returned and once again became Gris's dealer.

In 1922 the painter began commissions for sets and costumes for Sergei Diaghilev. Gris articulated most of his aesthetic theories during 1924 and 1925. He delivered his definitive lecture, 'Des Possibilités de la peinture,' at the Sorbonne in 1924. Major Gris exhibitions took place at the Galerie Simon in Paris and the Galerie Flechtheim in Berlin in 1923 and at the Galerie Flechtheim in Düsseldorf in 1925. As his health declined, Gris made frequent visits to the Midi in the south of France. Gris died in Boulogne-sur-Seine on May 11, 1927, at age forty.

Albert Gleizes was born in Paris on December 8, 1881. He worked in his father's fabric design studio after completing secondary school. While serving in the army from 1901 to 1905, Gleizes began to paint seriously. He exhibited for the first time at the Société Nationale des Beaux-Arts, Paris, in 1902 and participated in the Salon d'Automne in 1903 and 1904.

With several friends, including the writer René Arcos, Gleizes founded the Abbaye de Créteil outside Paris in 1906. This Utopian community of artists and writers scorned bourgeois society and sought to create a non-allegorical, epic art based on modern themes. The Abbaye closed due to financial difficulties in 1908. In 1909 and 1910 Gleizes met Henri Le Fauconnier, Léger, Robert Delaunay and Metzinger. In 1910 he exhibited at the Salon des Indépendants, Paris, and the *Jack of Diamonds* in Moscow; the following year he wrote the first of many articles. In collaboration with Metzinger, Gleizes wrote *Du Cubisme*, published in 1912. The same year Gleizes helped found the *Section d'Or*.

In 1914 Gleizes again saw military service. His paintings had become abstract by 1915. Travels to New York, Barcelona and Bermuda during the next four years influenced his stylistic evolution. His first one-man show was held at the Galeries Dalmau, Barcelona, in 1916. Beginning in 1918 Gleizes became deeply involved in a search for spiritual values; his religious concerns were reflected in his painting and writing. In 1927 he founded Moly-Sabata, another Utopian community of artists and craftsmen, in Sablons. His book, *La Forme et l'histoire*, examines Romanesque, Celtic and Oriental art. In the thirties Gleizes participated in the *Abstraction-Création* group. Later in his career Gleizes executed several large commissions including the murals for the *Paris Exposition des Arts* of 1937. In 1947 a major Gleizes retrospective took place in Lyon at the Chapelle du Lycée Ampère. Gleizes died in Avignon on June 23, 1953.

Jean Metzinger was born in Nantes, France, on June 24, 1883. At the age of twenty he moved to Paris to pursue a career as a painter. One of his early friends in Paris was Robert Delaunay. About 1908 he met the writer Max Jacob, who introduced him to Guillaume Apollinaire and his circle, which included Braque and Picasso. Picasso was to have a significant influence on Metzinger from this time to about 1923. In 1910 Metzinger exhibited for the first time at the Salon des Indépendants. In 1910 and 1911 he published several articles on contemporary painting and afterwards periodically contributed to the literature on modern art. Metzinger was the first to note in print that Picasso and Braque had dismissed traditional perspective and merged multiple views of an object in a single image; his article on this subject appeared in *Pan* in 1910.

In 1911, with Robert Delaunay, Gleizes and Léger, Metzinger participated in the controversial Salle 41 at the Salon des Indépendants, the first formal group exhibition of Cubist painters. His work was represented at the Salon d'Automne in Paris that same year. Metzinger collaborated with Gleizes in 1912 on *Du Cubisme*, in which a theoretical foundation for Cubism was proposed. During that year he was a founder of the *Section d'Or*. In 1913 Metzinger's work was again shown at the Salon d'Automne, and he continued to exhibit in the principal salons of Paris thereafter. This same year he took part in an exhibition at the gallery of Der Sturm in Berlin and shared a show at the Galerie Berthe Weill in Paris with Gleizes and Léger. In 1916 Metzinger showed with Duchamp, Gleizes and Jean Crotti at the Montross Gallery in New York. After army service during World War I Metzinger returned in 1919 to Paris, where he lived for the remainder of his life. Among his one-man exhibitions were those at the Leicester Galleries in London in 1930, the Hanover Gallery in London in 1932 and The Arts Club of Chicago in 1953. The artist died in Paris on November 3, 1956.

Louis Marcoussis was born Ludwig Casimir Ladislas Markus in Warsaw, on November 14, 1878. In 1901 he entered the Academy of Fine Arts of Cracow to study painting with Jan Grzegorz Stanislawski. In 1903 Markus moved to Paris, where he worked briefly under Jules Lefebvre at the Académie Julian and became a friend of La Fresnaye and Robert Lotiron. He exhibited for the first time at the Salon d'Automne in 1905 and at the Salon des Indépendants in 1906, and was often represented in both salons in later years.

In Paris he made a living by selling caricatures to satirical periodicals, including *La Vie parisienne* and *Le Journal*. He frequented the cafés, such as the Rotonde, Cirque Médrano and the Ermitage, where he met Edgar Degas about 1906 and Braque, Picasso and Apollinaire in 1910. In 1907 Markus abandoned painting; when he began to paint again in 1910, he discarded his earlier Impressionist style to adopt the new Cubist idiom. About 1911, at the suggestion of Apollinaire, he began calling himself Marcoussis, the name of a village near Monthéry. In 1912 the artist participated in the Salon de la Section d'Or at the Galerie de la Boétie in Paris. By this time his circle included Gris, Léger, Picabia, Metzinger and Max Jacob.

Marcoussis exhibited in 1921 at the gallery of Der Sturm in Berlin with Gleizes, Villon and others. He was given his first one-man show at Galerie Pierre, Paris, in 1925. This was followed by solo exhibitions in 1928 at the Galerie Le Centaure in Brussels, a city he visited on that occasion and at the Galerie Georges Bernheim in Paris in 1929. In 1930 the artist made the first of many trips to England and met Helena Rubinstein, who became his supporter. In 1934-35 he stayed for several months in the United States, where one-man shows of his prints opened. In 1940, as the German army advanced, Marcoussis left Paris for Cusset, near Vichy, where he died on October 22, 1941.

Robert-Victor-Félix Delaunay was born in Paris on April 12, 1885. In 1902, after secondary education, he apprenticed in a studio for theatre sets in Belleville. In 1903 he started painting and by 1904 was exhibiting; that year and in 1906 at the Salon d'Automne and from 1904 until World War I at the Salon des Indépendants. Between 1905 and 1907 Delaunay became friendly with Rousseau and Jean Metzinger and studied the colour theories of M-E. Chevreul; he was then painting in a Neo-Impressionist manner. Cézanne's work also influenced Delaunay around this time. Upon return to Paris he had contact with the Cubists, who in turn influenced his work. 1909-10 saw the emergence of Delaunay's personal style: he painted his first *Eiffel Tower* in 1909. In 1910 Delaunay married the painter Sonia Terk, who became his collaborator on many projects.

Delaunay's participation in exhibitions in Germany and association with advanced artists working there began in 1911: that year Kandinsky invited him to participate in the first *Blaue Reiter* (*Blue Rider*) exhibition in Munich. At this time he became friendly with Guillaume Apollinaire, Le Fauconnier and Gleizes. In 1912 Delaunay's first one-man show took place at the Galerie Barbazanges, Paris, and he began his *Window* pictures. Inspired by the lyricism of colour of the *Windows*, Apollinaire invented the term 'Orphism' or 'Orphic Cubism' to describe Delaunay's work. In 1913 Delaunay painted his *Circular Form* or *Disc* pictures.

From 1914 to 1920 Delaunay lived in Spain and Portugal and became friends with Sergei Diaghilev, Igor Stravinsky, Diego Rivera and Leonide Massine. He did the decor for the *Ballets Russes* in 1918. By 1920 he had returned to Paris. Here, in 1922, a major exhibition of his work was held at Galerie Paul Guillaume, and he began his second *Eiffel Tower* series. In 1937 he completed murals for the Palais des Chemins de Fer and Palais de l'Air at the Paris World's Fair. Delaunay died in Montpellier on October 25, 1941.

Henri-Robert-Marcel Duchamp was born July 28, 1887, near Blainville, France. In 1904 he joined his artist brothers, Jacques Villon and Raymond Duchamp-Villon, in Paris, where he studied paintings at the Académie Julian until 1905. Duchamp's early works were Post-Impressionist in style. He exhibited for the first time in 1909 at the Salon d'Automne in Paris. His paintings of 1911 were directly related to Cubism but emphasized successive images of a single body in motion. In 1912 he painted the definitive version of *Nude Descending a Staircase*; this was shown at the Salon de la Section d'Or of that same year and subsequently created great controversy at the Armory Show in New York in 1913. The Futurist show at Galerie Bernheim-Jeune, Paris, in 1912 impressed him profoundly.

Duchamp's radical and iconoclastic ideas predated the founding of the Dada movement in Zürich in 1916. By 1913 he had abandoned traditional painting and drawing for various experimental forms including mechanical drawings, studies and notations that would be incorporated in a major work, *The Bride Stripped Bare by Her Bachelors, Even* of 1915-23. In 1914 Duchamp introduced his *Readymades* — common objects, sometimes altered, presented as works of art — which had a revolutionary impact upon many painters and sculptors. In 1915 Duchamp came to New York meeting Katherine Dreier and Man Ray, with whom he founded the Société Anonyme, as well as Louise and Walter Arensberg, Picabia and other avant-garde figures.

Duchamp returned to France in the summer of 1919 and associated with the Dada group in Paris. In New York in 1920 he made his first motor-driven constructions and invented *Rose Sélavy*, his feminine alter-ego. Duchamp moved back to Paris in 1923 and continued his artistic experiments. From the mid-1930s he collaborated with the Surrealists and participated in their exhibitions. Duchamp settled permanently in New York in 1942 and became a United States citizen in 1955. Duchamp directly influenced a generation of young Americans. He died in Paris in 1968.

Giacomo Balla was born in Turin on July 18, 1871. In 1891 he studied briefly at the Accademia Albertina di Belle Arti and the Liceo Artistico in Turin and exhibited for the first time under the aegis of the *Società Promotrice di Belle Arti* in that city. In 1895 Balla moved to Rome, where he worked for several years as an illustrator, caricaturist and portrait painter. In 1900 Balla spent seven months in Paris assisting the illustrator Serafino Macchiati. About 1903 he began to instruct Severini and Boccioni in divisionist painting techniques. In 1903 his work was exhibited at the *Esposizione Internazionale d'Arte della Città di Venezia* and in 1903 and 1904 at the Glaspalast in Munich.

Balla signed the second Futurist painting manifesto of 1910 with Boccioni, Severini, Carlo Carrà and Luigi Russolo, although he did not exhibit with the group until 1913. In 1912 he travelled to London and to Düsseldorf, where he began painting his abstract light studies. In 1913 Balla participated in the *Erster Deutscher Herbstsalon* at the gallery of Der Sturm in Berlin and in an exhibition at the Rotterdamsche Kunstkring in Rotterdam. In 1914 he experimented with sculpture for the first time and showed it in the *Prima Esposizione Libera Futurista* at the Galleria Sprovieri, Rome. He also designed and painted Futurist furniture and designed Futurist 'anti-neutral' clothing. With Fortunato Depero, Balla wrote the manifesto *Ricostruzione futurista dell'universo* in 1915. His first solo exhibitions were held that same year at the *Società italiana lampade elettriche 'Z'* and at the Sala d'Arte A. Angelelli in Rome. His work was also shown in 1915 at the *Panama-Pacific International Exposition* in San Francisco. In 1918 he was given a one-man show at the Casa d'Arte Bragaglia in Rome. Balla continued to exhibit in Europe and the United States and in 1935 was made a member of the Accademia di San Luca in Rome. He died on March 1, 1958, in Rome.

Henri-Emile-Benoit Matisse was born on December 31, 1869, in Le Cateau-Cambrésis, France. He grew up at Bohain-en-Vermandois and studied law in Paris from 1887 to 1889. By 1891 he had abandoned law and started to paint. In Paris Matisse studied art briefly at the Académie Julian and then at the Ecole des Beaux-Arts with Gustave Moreau.

In 1901 Matisse exhibited at the Salon des Indépendants in Paris and met the other future leaders of the Fauve movement, Maurice de Vlaminck and André Derain. His first one-man show took place at the Galerie Vollard in 1904. Both Leo and Gertrude Stein as well as Etta and Claribel Cone began to collect Matisse's work at this time. Like many avant-garde artists in Paris, Matisse was receptive to a broad range of influences; he was one of the first painters to take an interest in primitive art. Matisse abandoned the palette of the Impressionists and established his characteristic style with its flat, brilliant colour and fluid line. His subjects were mainly women, interiors and still lifes.

From the early twenties until 1939 Matisse divided his time primarily between the south of France and Paris. During this period he worked on painting, sculpture, lithographs and etchings as well as murals for The Barnes Foundation in Pennsylvania, designs for tapestries and for the costumes and sets for Leonide Massine's ballet, *Rouge et Noir* (*Red and Black*). While recuperating from two major operations in 1941 and 1942, Matisse concentrated on a technique he had devised earlier, *papiers découpés* (paper cutouts). *Jazz*, written and illustrated by Matisse, was published in 1947. The plates are stencil reproductions of paper cutouts. In 1948 he began the design and decoration of the Chapelle du Rosaire at Vence, which was completed and consecrated in 1951. He died in Nice on November 3, 1954.

François Marie Martinez Picabia was born on or about January 22, 1879, in Paris, of a Spanish father and French mother. He was enrolled at the Ecole des Arts Décoratifs in Paris from 1895 to 1897 and later studied with Albert Charles Wallet, Ferdinand Humbert and Fernand Cormon. He began to paint in an Impressionist manner in the winter of 1902-3 and started to exhibit works in this style at the Salon d'Automne and the Salon des Indépendants of 1903. His first one-man show was held at the Galerie Haussmann, Paris, in 1905. From 1908 elements of Fauvism, Neo-Impressionism, Cubism and other forms of abstraction appeared in his painting, and by 1912 he had evolved a personal amalgam of Cubism and Fauvism. Picabia produced his first purely abstract work in 1912.

Picabia became friends with Duchamp and Guillaume Apollinaire and associated with the Puteaux group in 1911-12. He participated in the 1913 Armory Show, visiting New York on this occasion and frequenting avant-garde circles. Alfred Stieglitz gave him a one-man exhibition at his gallery '291' this same year. In 1915, which marked the beginning of Picabia's machinist or mechanomorphic period, he and Duchamp, among others instigated and participated in Dada manifestations in New York. Picabia lived in Barcelona in 1916-17. In 1917 he published his first volume of poetry and the first issues of 391, his magazine modelled after Stieglitz's periodical 291. For the next few years Picabia remained involved with the Dadaists in Zürich and Paris, creating scandals at the Salon d'Automne, but finally denounced Dada in 1921 for no longer being 'new'. Moved outside Paris and painted figuratively.

During the thirties he became close friends with Gertrude Stein. By the end of World War II Picabia returned to Paris. He resumed painting in an abstract style and writing poetry, and in March 1949 a retrospective of his work was held at the Galerie René Drouin in Paris. Picabia died on November 20, 1953.

Amedeo Modigliani was born July 12, 1884, in Leghorn, Italy. The serious illnesses he suffered during his childhood persisted throughout his life. At age fourteen he began to study painting. He first experimented with sculpture during the summer of 1902 and the following year attended the Istituto di Belle Arti in Venice. Early in 1906 Modigliani went to Paris where he settled in Montmartre and attended the Académie Colarossi. His early work was influenced by Toulouse-Lautrec, Théophile-Alexandre Steinlen, Gauguin and Cézanne. In the autumn of 1907 he met his first patron, Dr. Paul Alexandre, who purchased works from him before World War I. Modigliani exhibited in the Salon d'Automne in 1907 and 1912 and in the Salon des Indépendants in 1908, 1910 and 1911.

In 1909 Modigliani met Constantin Brancusi when both artists lived in Montparnasse. From 1909 to 1915 the Italian concentrated on sculpture but he also drew and painted to a certain extent. However, the majority of his paintings date from 1916 to 1919. Modigliani's circle of friends first consisted of Max Jacob, Jacques Lipchitz and the Portuguese sculptor Amedeo de Souza Cardoso and later included Chaim Soutine, Maurice Utrillo, Jules Pascin, Foujita, Moïse Kisling and the Sitwells. His dealers were Paul Guillaume (1914 to 1916) and Leopold Zborowski (by 1917). The only one-man show given by the artist during his lifetime took place at the Galerie Berthe Weill in December 1917.

In March 1917 Modigliani met Jeanne Hébuterne who became his companion and model. From March or April 1918 until May 31, 1919, they lived in the south of France, in both Nice and Cagnes. Modigliani died in Paris on January 24, 1920.

Ernst Ludwig Kirchner was born on May 6, 1880, in Aschaffenburg, Germany. After years of travel his family settled in Chemnitz in 1890. From 1901 to 1905 he studied architecture at the Dresden Technische Hochschule and pictorial art in Munich at the Kunsthochschule and an experimental art school established by Wilhelm von Debschitz and Hermann Obrist. While in Munich he produced his first woodcuts; the graphic arts were to become as important to him as painting. At this time he was drawn to Neo-Impressionism as well as to the old masters.

In 1905 the *Brücke* (*Bridge*) was founded in Dresden by Kirchner, Fritz Bleyl, Karl Schmidt-Rottluff and Erich Heckel; the group was later joined by Cuno Amiet, Max Pechstein, Emil Nolde and Otto Müller. From 1905 to 1910 Dresden hosted exhibitions of Post-Impressionists, including van Gogh, as well as shows of Edvard Munch, Gustav Klimt and the Fauves, which deeply impressed Kirchner. Other important influences were Japanese prints, the Ajanta wall-paintings and African and Oceanic art. Kirchner moved to Berlin with the *Brücke* group in 1911. The following year Marc included works by *Brücke* artists in the second show of the *Blaue Reiter* (*Blue Rider*) in Munich, thus providing a link between the two groups.

During World War I Kirchner was discharged from the army because of a nervous and physical collapse. He was treated at the sanatorium of Dr. Kohnstamm in Königstein near Frankfurt, where he completed five wall frescoes in 1916. The artist was severely injured when struck by an automobile in 1917; the next year, during his long period of recuperation, he settled in Frauenkirch near Davos, Switzerland, where he hoped to form a progressive artistic community. Although his plans did not materialize, many young artists, particularly those of the Basel-based *Rot-Blau* group, sought him out during the twenties for guidance. His inclusion in the 1937 Nazi-sponsored show of *Entartete Kunst* (degenerate art) in Munich caused him further distress. Kirchner died by his own hand on June 15, 1938.

Vasily Kandinsky was born on December 4, 1866, in Moscow. From 1886 to 1892 he studied law and economics at the University of Moscow, where he later lectured. Studied art in Munich with Anton Azbe from 1897 to 1899. From 1901 to 1903 Kandinsky taught at the art school of the *Phalanx*, a group he had co-founded in Munich. One of his students was Gabriele Munter. In 1902 Kandinsky exhibited for the first time with the Berlin Secession and produced his first woodcuts. He showed frequently at the Salon d'Automne in Paris from 1904. He travelled to Russia and elsewhere.

In 1909 Kandinsky was elected president of the newly founded *Neue Künstlervereinigung München* (NKVM). Their first show took place at the Moderne Galerie (Thannhäuser) in Munich in 1909. In 1911 Kandinsky and Franz Marc withdrew. The first *Blaue Reiter* exhibition was held in December at the Moderne Galerie. He published *Über das Geistige in der Kunst* in 1911, and in 1912 *Der Blaue Reiter* almanac appeared. Kandinsky's first one-man show was held at the gallery of Der Sturm in Berlin in 1912. In 1913 one of his works was included in the Armory Show in New York and the *Erster deutscher Herbstsalon* in Berlin. Except for visits to Scandinavia, Kandinsky lived in Russia from 1914 to 1921, principally in Moscow where he held a position at the People's Commissariat of Education.

Kandinsky began teaching at the Bauhaus in Weimar in 1922. In 1923 he was given his first one-man show in New York by the Société Anonyme, of which he became vice-president. With Klee, Feininger and Alexej Jawlensky he was part of the *Blaue Vier* (*Blue Four*) group, formed in 1924. He moved with the Bauhaus to Dessau in 1925 and moved to Neuilly-sur-Seine near Paris after the closure of the Bauhaus in 1933. Kandinsky died on December 13, 1944, in Neuilly.

Franz Marc was born on February 8, 1880, in Munich. The son of a landscape painter, he decided to become an artist after a year of military service interrupted his plans to study philology. From 1900 to 1902 he studied at the Akademie in Munich with Gabriel von Hackl and Wilhelm von Diez. The following year, during a visit to France, he was introduced to Japanese woodcuts and the work of the Impressionists in Paris.

Marc suffered from severe depressions from 1904 to 1907, the year his father died. In 1907 Marc went again to Paris, where he responded enthusiastically to the work of van Gogh, Gauguin, the Cubists and the Expressionists; later he was impressed by the Matisse exhibition in Munich in 1910. During this period he received steady income from the animal anatomy lessons he gave to artists.

In 1910 his first one-man show was held at the Kunsthandlung Brackl in Munich, and Marc met August Macke and the collector Bernard Koehler. He publicly defended the *Neue Künstlervereinigung München (NKVM)*, and was formally welcomed into the group early in 1911, when he met Kandinsky. After internal dissension split the NKVM, he and Kandinsky formed the *Blaue Reiter (Blue Rider)*, whose first exhibition took place in December 1911 at the Moderne Galerie (Thannhauser) in Munich. Marc invited members of the Berlin *Brücke* group to participate in the second *Blaue Reiter* show two months later at the Galerie Hans Goltz in Munich. *Der Blaue Reiter* almanac was published with lead articles by Marc in May 1912. When World War I broke out in August 1914, Marc immediately enlisted. He was deeply troubled by Macke's death in action shortly thereafter; during the war he produced his *Sketchbook from the Field*. Marc died at Verdun on March 4, 1916.

Charles Léonell Feininger was born in New York on July 17, 1871. At age sixteen he travelled to Germany where he studied drawing at the Kunstgewerbeschule in Hamburg. In 1888 he was admitted to the Kunstakademie in Berlin, where he attended intermittently until 1892. As early as 1889 Feininger's drawings were illustrated in Berlin's humorous weeklies, and by the late nineties he had become Germany's leading political cartoonist. In the winter of 1903-4 his drawings were exhibited in the Berlin Secession.

In 1906 Feininger moved from Berlin to Paris, where he met Robert Delaunay. The following year he began to paint. In Paris he admired the paintings of van Gogh and Cézanne, and in London in 1908 was deeply impressed by the work of Turner. From 1908 to 1912 the artist resided in Zehlendorf, near Berlin. His paintings were first exhibited at the 1910 Berlin Secession. In 1911 Feininger was introduced to Cubism at the Salon des Indépendants in Paris, where six of his own paintings were on view. Feininger resettled in Berlin for the war years. His first one-man show was held at the gallery of Der Sturm, Berlin, in 1917. The following year he joined the *November-gruppe* and met Walter Gropius, with whom he travelled to Weimar in 1919 to serve on the faculty of the newly-founded Bauhaus. In 1921 Feininger, who was always interested in music, composed the first of his thirteen fugues for the organ. Joined Blue Four 1924.

Feininger moved with the Bauhaus to Dessau in 1925 but no longer was obligated to teach. In 1929 his work was included in the first show of The Museum of Modern Art in New York, *Paintings by Nineteen Living Americans*. His sixtieth birthday was observed with a retrospective at the Nationalgalerie of Berlin in 1931. In 1936 he taught a summer course at Mills College in Oakland, California, and in 1937 he fled Germany to settle permanently in New York. The following year he was commissioned to design murals for the New York World's Fair. Feininger died in New York on January 13, 1956.

Paul Klee was born on December 18, 1879 in Münchenbuchsee, Switzerland, into a family of musicians. His childhood love of music was always to remain profoundly important in his life and work. From 1898 to 1901 Klee studied in Munich, first with Heinrich Knirr, then at the Akademie under Franz von Stuck. Upon completing his schooling, he travelled to Italy, this was the first in a series of trips abroad that nourished his visual sensibilities. He settled in Bern in 1902. A series of his satirical etchings was exhibited at the Munich Secession in 1906. Here he gained exposure to modern art: he saw the work of Ensor, Cézanne, van Gogh and Matisse. Klee's work was shown at the Kunstmuseum Bern in 1910 and at Heinrich Thannhauser's Moderne Galerie in Munich in 1911.

Klee met Kandinsky, August Macke, Marc Jawlensky and other avant-garde figures in 1911; he participated in important shows of advanced art, including the second *Blaue Reiter (Blue Rider)* exhibition, 1912, and the *Erster deutscher Herbstsalon*, 1913. In 1912 he visited Paris for the second time, where he saw the work of Picasso and Braque and met Robert Delaunay, whose essay 'On Light' he translated. Colour became central to his art only after a revelatory trip to North Africa in 1914.

In 1920 a major Klee retrospective was held at the Galerie Hans Goltz, Munich, his *Schöpferische Konfession (Creative Credo)* was published and he was appointed to the faculty of the Bauhaus. Klee taught at the Bauhaus in Weimar from 1921 to 1926 and in Dessau from 1926 to 1931. During his tenure he was in close contact with other Bauhaus masters such as Kandinsky, Feininger and Laszlo Moholy Nagy. Joined Blue Four. Held his first exhibition in the United States at the Society Anonyme, New York, 1924. His first major show in Paris the following year at the Galerie Vavin Raspail, and an exhibition at The Museum of Modern Art, New York, 1930. Taught at Dürerstadt Akademie 1931, forced to leave by Nazis in 1933 and lived in Berlin. Klee died on June 20, 1940, at Muralto, Locarno, Switzerland.

Max Beckmann was born in Leipzig on February 12, 1884. He began to study art with Carl Frithjof Smith at Grossherzogliche Kunstschule in Weimar in 1900 and made his first visit to Paris in 1903-4. During this period Beckmann began his lifelong practice of keeping a diary or *Tagebuch*. In the autumn of 1904 he settled in Berlin.

In 1913 the artist's first one-man show took place at the Galerie Paul Cassirer in Berlin. In 1925 Beckmann's work was included in the exhibition of *Die Neue Sachlichkeit* (New Objectivity) in Mannheim, and he was appointed professor at the Städelsches Kunstinstitut in Frankfurt. His first show in the United States took place at J.B. Neumann's New Art Circle in New York in 1926. A large retrospective of his work was held at the Kunsthalle Mannheim in 1928. From 1929 to 1932 he continued to teach in Frankfurt but spent time in Paris in the winters. It was during these years that Beckmann began to use the triptych format. When the Nazis came to power in 1933, Beckmann lost his teaching position and moved to Berlin. In 1937 his work was included in the Nazis' exhibition of *Entartete Kunst* (degenerate art). The day after the show opened in Munich in July 1937, the artist and his wife left Germany for Amsterdam, where they remained until 1947.

Beckmann travelled to Paris and the south of France in 1947 and later that year went to the United States to teach at the School of Fine Arts at Washington University in St. Louis. The first Beckmann retrospective in the United States took place in 1948 at the City Art Museum of St. Louis. The artist taught at the University of Colorado in Boulder during the summer of 1949 and that autumn at the Brooklyn Museum School. He died on December 27, 1950, in New York.

Piet Mondrian was born Pieter Cornelis Mondriaan, Jr. on March 7, 1872, in Amersfoort, The Netherlands. He studied at the Rijksakademie van Beeldende Kunsten, Amsterdam, from 1892 to 1897. Until 1908, when he began to take annual trips to Domburg in Zeeland, Mondrian's work was naturalistic — incorporating successive influences of academic landscape and still-life painting, Dutch Impressionism and Symbolism. In 1909 a major exhibition of his work (with that of C.R.H. Spoor and Jan Sluyters) was held at the Stedelijk Museum, Amsterdam, and that same year he joined the Theosophic Society. In 1909-10 he experimented with Pointillism and by 1911 had begun to work in a Cubist mode. After seeing original Cubist works by Braque and Picasso at the first *Moderne Kunstkring* exhibition in 1911 in Amsterdam, Mondrian decided to move to Paris. In Paris from 1912-1914 he began to develop an independent abstract style.

Mondrian was visiting The Netherlands when World War I broke out and prevented his return to Paris. During the war years in Holland he further reduced his colours and geometric shapes and formulated his non-objective Neo-Plastic style. In 1917 Mondrian became one of the founders of *De Stijl*. This group, which included Theo van Doesburg and Vantongerloo, extended its principles of abstraction and simplification beyond painting and sculpture to architecture and graphic and industrial design.

World War II forced Mondrian to move to London in 1938 and then to settle in New York in October 1940. In New York he joined the *American Abstract Artists* and continued to publish texts on Neo-Plasticism. His late style evolved significantly in response to the city. In 1942 his first one-man show took place at the Valentine Dudensing Gallery, New York. Mondrian died on February 1, 1944, in New York.

Christian Emil Marie Küpper, who adopted the pseudonym Theo van Doesburg, was born in Utrecht, The Netherlands, on August 30, 1883. His first exhibition of paintings was held in 1908 in The Hague. In his early teens he wrote poetry and established himself as an art critic. From 1914 to 1916 van Doesburg served in the Dutch army, after which time he settled in Leiden and began his collaboration with the architects JJP. Oud and Jan Wils. In 1917 they founded the group *De Stijl* and the periodical of the same name; other original members were Mondrian, Vantongerloo, Bart Van der Leek and Vilmos Huszár. Van Doesburg executed decorations for Oud's *De Vork* project in Noordwijkerhout in 1917.

In 1920 he resumed his writing, using the pen names J.K. Bonset and later Aldo Camini. Van Doesburg visited Berlin and Weimar in 1921 and the following year taught at the Weimar Bauhaus; here he associated with Mies van der Rohe, Le Corbusier, Raoul Hausmann and Hans Richter. He was interested in Dada at this time and worked with Schwitters as well as Arp, Tristan Tzara and others on the review *Mécano* in 1922.

The Landesmuseum of Weimar presented a one-man show of van Doesburg's work in 1924. That same year he lectured on modern literature in Prague, Vienna and Hannover, and the Bauhaus published his *Grundbegriffe der neuen gestaltenden Kunst* (Principles of Neo-Plastic Art). A new phase of *De Stijl* was declared by van Doesburg in his manifesto of 'Elementarism,' published in 1926. During that year he collaborated with Arp and Sophie Taeuber-Arp on the decoration of the restaurant-cabaret L'Aubette in Strasbourg. Also in that year he published the first issue of *Art Concret*, the organ of the Paris-based group of the same name. Van Doesburg was the moving force behind the formation of the group *Abstraction-Création* in Paris. The artist died on March 7, 1931, in Davos, Switzerland.

Friedrich Vordemberge-Gildewart 1899-1962

Friedrich Vordemberge-Gildewart was born on November 17, 1899, in Osnabrück, Germany. At twenty he began his studies in architecture and sculpture at the Kunstgewerbeschule and the Technischen Hochschule in Hannover. In 1924 he founded the K group with Hans Nitzschke and became a member of *De Stijl* in Leiden and *Der Sturm* in Berlin. That same year Vordemberge-Gildewart met Jean Arp and Theo van Doesburg in Hannover. In 1925 he moved to Paris where he participated in the exhibition *l'Art d'aujourd'hui*. 1927 formed *abstrakten hannover* group.

Vordemberge-Gildewart's first one-man show was held at the Galerie Povolozky in Paris in 1929. At this time he executed a ceramic project for the refurbished city hospital of Osnabrück. In 1930 he associated with the group *Cercle et Carré* (*Circle and Square*) which Michel Seuphor organized in Paris. The artist joined the *Abstraction-Création* group in Paris in 1932. In 1937 Vordemberge-Gildewart travelled to Switzerland and in 1938 settled in Amsterdam, eventually becoming a Dutch citizen. His volume of poetry, *millimeter und geraden*, appeared in 1940 and in 1942 he founded Editions Duwaer in Amsterdam, which also published books by Arp and Kandinsky.

In 1949 the first monograph on Vordemberge-Gildewart was published, and he participated in the exhibition *Premiers maitres de l'art abstrait* at the Galerie Maeght in Paris. He designed window displays for the De Bijenkorf department stores in Amsterdam, The Hague and Rotterdam in 1950. In 1952 Vordemberge-Gildewart taught at the Academie van beeldende Kunsten in Rotterdam. The following year he was awarded Second Prize at the São Paulo Bienal. He became head of the department of Visual Communication at the Hochschule für Gestaltung in Ulm, Germany. In 1954 Vordemberge-Gildewart died in Ulm on December 19, 1962.

Georges Vantongerloo 1886-1965

Georges Vantongerloo was born on November 24, 1886, in Antwerp. He studied around 1900 at the Académies des Beaux-Arts of Antwerp and Brussels. He spent the years 1914 to 1918 in The Netherlands, where his work attracted the attention of the Queen. While working on architectural designs there, he met Mondrian, Van der Leek and van Doesburg and collaborated with them on the magazine *De Stijl*, which was founded in 1917. Soon after his return to Brussels in 1918 he moved to Menton, France. In France he developed a close friendship with the artist and architect Max Bill, who was to organize many Vantongerloo exhibitions. In 1924 Vantongerloo published his pamphlet 'L'art et son avenir' in Antwerp.

In 1928 the artist-architect-theorist moved from Menton to Paris; there, in 1931, he became vice-president of the artists' association *Abstraction-Création*, a position he held until 1937. His models of bridges and proposed airport were exhibited at the Musée des Arts Décoratifs in Paris in 1930. In 1936 he participated in the exhibition *Cubism and Abstract Art* at The Museum of Modern Art in New York. His first one-man show was held at the Galerie de Béri in Paris in 1943. He shared an exhibition with Bill and Antoine Pevsner in 1949 at the Kunsthaus Zürich. His seventy-fifth birthday was observed with a solo exhibition at the Galerie Suzanne Bollag in Zürich in 1961. The following year Bill organized a large Vantongerloo retrospective for the Marlborough New London Gallery in London. Shortly after Vantongerloo's death on October 5, 1965, in Paris, the Museo Nacional de Bellas Artes in Buenos Aires held a memorial exhibition of his work.

Kazimir Malevich 1878-1935

Kazimir Severinovich Malevich was born on February 26, 1878, near Kiev, Russia. He studied at the Moscow Institute of Painting, Sculpture and Architecture in 1903. During the early years of his career he experimented with various modernist styles and participated in avant-garde exhibitions, such as those of the *Moscow Artists' Association*, which included Kandinsky and Mikhail Larionov, and the *Jack of Diamonds* of 1910 in Moscow. Malevich showed his neo-primitivist paintings of peasants at the exhibition *Donkey's Tail* in 1912. After this exhibition he broke with Larionov's group. In 1913, with composer Mikhail Matiushin and writer Alexei Kruchenykh, he drafted a manifesto for the First Futurist Congress. That same year Malevich designed the sets and costumes for the opera *Victory over the Sun* by Matiushin and Kruchenykh. He showed at the Salon des Indépendants in Paris in 1914.

At the *O 10 Last Futurist Exhibition* in Petrograd in 1915 Malevich introduced his nonobjective, geometric Suprematist paintings. In 1919 he began to explore the three-dimensional applications of Suprematism in architectural models. Following the Bolshevik Revolution in 1917, Malevich and other advanced artists were encouraged by the Soviet government and attained prominent administrative and teaching positions in the arts. At the invitation of Chagall, Malevich began teaching at the Vitebsk Art Institute in 1919; he soon became its director. In 1919-20 he was given a one-man show at the *Sixteenth State Exhibition* in Moscow, which focused on Suprematism and other nonobjective styles. Malevich and his students at Vitebsk formed the Suprematist group *Unovis*.

In Germany he met Arp, Schwitters, Gabo and Le Corbusier and visited the Bauhaus where he met Walter Gropius. The Tretyakov Gallery in Moscow gave Malevich a one-man exhibition in 1929. Because of his connections with German artists, he was arrested in 1930, and many of his manuscripts were destroyed. Malevich died in Leningrad on May 15, 1935.

Amédée J. Ozenfant was born on April 15, 1886, in Saint-Quentin, Aisne, France. At age fourteen he began painting, and in 1904 he attended the Ecole Municipale de Dessin Quentin-La Tour in Saint-Quentin. The following year Ozenfant moved to Paris, where he entered an architecture studio. At this time he also studied painting with Charles Cottet at the Académie de la Palette, where he became a friend of La Fresnaye and Dunoyer de Segonzac.

Ozenfant's first solo exhibition was held in 1908 at the Salon de la Société Nationale des Beaux-Arts in Paris. In 1910 he contributed works to the Salon d'Automne and in 1911 he participated in the Salon des Indépendants. From about 1909 to 1913 he made trips to Russia, Italy, Belgium and The Netherlands and attended lectures at the Collège de France in Paris. In 1915 Ozenfant founded the magazine *L'Elan*, which he edited until 1917, and began to formulate his theories of Purism. In 1917 the artist met the Swiss architect and painter Charles – Edouard Jeanneret (Le Corbusier); together they articulated the doctrines of Purism in their volume *Après le Cubisme*.

Ozenfant participated in the second Purist exhibition at the Galerie Druet, Paris, in 1921. In 1924 he and Léger opened a free studio in Paris where they taught with Marie Laurencin and Alexandra Exter. Ozenfant and Le Corbusier wrote *La Peinture moderne* in 1925. During that year Ozenfant exhibited at the controversial Pavillon de l'Esprit Nouveau at the *Exposition des Arts Décoratifs* in Paris. The artist was given a one-man show at Galerie L.C. Hodebert, Paris, in 1928. His book *Art* was published in French in 1928. His one-man show at The Arts Club of Chicago was held in 1940. Ozenfant taught and lectured widely in the United States until 1955, when he returned to France. He remained there the rest of his life, and died in Cannes on May 4, 1966.

Josef Albers was born March 19, 1888, in Bottrop, Germany. From 1905 to 1908 he studied to become a teacher in Büren and then taught in Westphalian primary schools from 1908 to 1913. After attending the Königliche Kunstschule in Berlin from 1913 to 1915, he was certified as an art teacher. Albers studied art in Essen and Munich before entering the Bauhaus in Weimar in 1920. There he initially concentrated on glass painting and in 1929, as a *Bauhausgeselle* (journeyman), he reorganized the glass workshop. When the Bauhaus moved to Dessau in 1925, he became a *Bauhausmeister* (professor). In addition to working in glass and metal, he designed furniture and typography.

After the Bauhaus was forced to close in 1933, Albers emigrated to the United States. That same year he became head of the art department at the newly established Black Mountain College in Black Mountain, North Carolina. Albers continued to teach at Black Mountain until 1949. In 1935 he took the first of many trips to Mexico, and in 1936 was given his first one-man show in New York at J.B. Neumann's New Art Circle. He became a United States citizen in 1939. In 1949 Albers began his *Homage to the Square* series.

He lectured and taught at various colleges and universities throughout the United States and from 1950 to 1958 served as head of the design department at Yale University. In addition to painting, printmaking and executing murals and architectural commissions, Albers published poetry, articles and books on art. Thus, as a theoretician and teacher, he was an important influence on generations of young artists. A major Albers exhibition, organized by The Museum of Modern Art, New York, travelled throughout South America, Mexico and the United States from 1965 to 1967, and a retrospective of his work was held at The Metropolitan Museum of Art, New York, in 1971. Albers lived in New Haven until his death on March 25, 1976.

Marc Chagall was born on July 7, 1887, in the Russian town of Vitebsk. From 1906 to 1909 he studied in St. Petersburg at the Imperial School for the Protection of the Arts and with Léon Bakst. In 1910 he moved to Paris where he associated with Guillaume Apollinaire and Robert Delaunay and encountered Fauvism and Cubism. He participated in the Salon des Indépendants and the Salon d'Automne in 1912. His first one-man show was held in 1914 at the gallery of Der Sturm in Berlin.

Chagall returned to Russia during the war, settling in Vitebsk, where he was appointed Commissar for Art. He founded the Vitebsk Academy and directed it until disagreements with the Suprematists resulted in his resignation in 1920. He moved to Moscow and executed his first stage designs for the State Jewish Kamerny Theater there. After a sojourn in Berlin Chagall returned to Paris in 1923 and met Ambroise Vollard. His first retrospective took place in 1924 at the Galerie Barbazanges-Hodebert, Paris. During the thirties he travelled to Palestine, The Netherlands, Spain, Poland and Italy. In 1933 the Kunsthalle Basel held a major retrospective of his work.

During World War II Chagall fled to the United States; The Museum of Modern Art, New York, gave him a retrospective in 1946. He settled permanently in France in 1948 and exhibited in Paris, Amsterdam and London. During 1951 he visited Israel and executed his first sculptures. The following year the artist travelled in Greece and Italy. In 1962 he designed windows for the synagogue of the Hadassah Medical Center near Jerusalem and the cathedral at Metz. He designed a ceiling for the Opéra in Paris in 1964 and murals for the Metropolitan Opera House, New York, in 1965. An exhibition of the artist's work from 1967 to 1977 was held at the Musée National du Louvre, Paris, in 1977-78. Chagall now lives and works in St. Paul de Vence, France.

Giorgio de Chirico 1888-1978

Giorgio de Chirico was born to Italian parents in Vólos, Greece, on July 10, 1888. In 1900 he began studies at the Athens Polytechnic Institute and attended evening classes in drawing from the nude. About 1906 he moved to Munich, where he attended the Akademie der bildenden Künste. At this time he became interested in the art of Arnold Böcklin and Max Klinger and the writings of Friedrich Nietzsche and Arthur Schopenhauer. De Chirico moved to Milan in 1909, to Florence in 1910 and to Paris in 1911. In Paris he was included in the Salon d'Automne in 1912 and 1913 and in the Salon des Indépendants in 1913 and 1914. As a frequent visitor to Apollinaire's weekly gatherings, he met Brancusi, André Derain, Max Jacob and others. Because of the war, in 1915, de Chirico returned to Italy, where he met Filippo de Pisis in 1916 and Carrà in 1917; they formed the group that was later called the *Scuola Metafisica*.

The artist moved to Rome in 1918, and was given his first solo exhibition at the Casa d'Arte Bragaglia in that city in the winter of 1918-19. In this period he was one of the leaders of the *Gruppo Valori Plastici*, with whom he showed at the Nationalgalerie in Berlin. From 1920 to 1924 he divided his time between Rome and Florence. A one-man exhibition of de Chirico's work was held at the Galleria Arte in Milan in 1921, and he participated in the Venice Biennale for the first time in 1924. In 1925 the artist returned to Paris, where he exhibited that year at Léonce Rosenberg's Galerie l'Effort Moderne. In Paris his work was shown at Galerie Paul Guillaume in 1926 and 1927 and at the Galerie Jeanne Bucher in 1927. In 1928 he was given one-man shows at the Arthur Tooth Gallery in London and the Valentine Gallery in New York. The artist designed for the ballet and opera in subsequent years, and continued to exhibit in Europe, the United States, Canada and Japan. De Chirico died on November 20, 1978, in Rome, his residence for over thirty years.

Max Ernst 1891-1976

Max Ernst was born on April 2, 1891, in Brühl, Germany. He enrolled in the University at Bonn in 1909 to study philosophy but soon abandoned this pursuit to concentrate on art. At this time he was interested in psychology and the art of the mentally ill. In 1911 Ernst became a friend of Macke and joined the *Rheinische Expressionisten* group in Bonn. Ernst showed for the first time in 1912 at the Galerie Feldman in Cologne. At the *Sonderbund* exhibition of that year in Cologne he saw the work of van Gogh, Cézanne, Munch and Picasso. In 1913 he met Guillaume Apollinaire and Robert Delaunay and travelled to Paris. Ernst participated that same year in the *Erster Deutscher Herbstsalon*. In 1914 he met Arp, who was to become a lifelong friend.

Despite military service throughout World War I, Ernst was able to continue painting and to exhibit in Berlin at Der Sturm in 1916. He returned to Cologne in 1918. In 1921 Ernst exhibited for the first time in Paris, at the Galerie Au Sans Pareil. He was involved in Surrealist activities in the early twenties with Paul Eluard and André Breton. In 1925 Ernst executed his first frottages; a series of frottages was published in his book *Histoire Naturelle* in 1926. He collaborated with Miró on designs for Sergei Diaghilev this same year.

His first American show was held at the Julien Levy Gallery, New York, in 1932. In 1936 Ernst was represented in *Fantastic Art, Dada, Surrealism* at The Museum of Modern Art in New York. In 1939 he was interned in France as an enemy alien. Two years later Ernst fled to the United States with Peggy Guggenheim, whom he married early in 1942. After their divorce he married Dorothea Tanning and in 1953 resettled in France. Ernst received the Grand Prize for painting at the Venice Biennale in 1954 and in 1975. He died on April 1, 1976, in Paris.

Jean Arp 1886-1966

Jean (Hans) Arp was born on September 16, 1886, in Strasbourg, Alsace-Lorraine. In 1904 after leaving the Ecole des Arts et Métiers in Strasbourg, he visited Paris and published his poetry for the first time. From 1905 to 1907 Arp studied at the Kunstschule of Weimar and in 1908 went to Paris, where he attended the Académie Julian. In 1909 he moved to Switzerland and, in 1911, was a founder of the *Moderne Bund* group there. The following year he met Robert and Sonia Delaunay in Paris and Kandinsky in Munich. Arp participated in the *Erster Deutscher Herbstsalon* in 1913 at the gallery of Der Sturm in Berlin. After returning to Paris in 1914, he became acquainted with Max Jacob, Picasso and Apollinaire. In 1915 he moved to Zürich where he executed collages and tapestries, often in collaboration with his future wife Sophie Taeuber.

Arp continued his involvement with Dada after moving to Cologne in 1919, contributing to Ernst's periodical *Die Schammade* and creating with him and Baargeld their collaborative collages or *Fatagagas*. In 1922 he participated in the *Kongress der Konstruktivisten* in Weimar. Arp's work appeared in the first exhibition of the Surrealist group at the Galerie Pierre in Paris in 1925. With Taeuber and van Doesburg he undertook a commission to decorate the cabaret L'Aubette in Strasbourg in 1926. This same year he settled in Meudon, France.

In 1931 Arp associated with the Paris-based group *Abstraction-Création* and the periodical *Transition*. Throughout the 1930s and until the end of his life he continued to write and publish poetry and essays. In 1942 he fled Meudon for Zürich, he was to make Meudon his primary residence again in 1946. In 1954 Arp received the International Prize for Sculpture at the Venice Biennale. A large retrospective of his work was held at The Museum of Modern Art in New York in 1958 followed by another at the Musée National d'Art Moderne in Paris in 1962. Arp died on June 7, 1966, in Basel.

Kurt Schwitters 1887-1948

Herman Edward Karl Julius Schwitters was born in Hannover on June 20, 1887. He attended the Kunstgewerbeschule in Hannover from 1908 to 1909 and from 1909 to 1914 studied at the Kunstakademie Dresden. After serving as a draftsman in the military in 1917, Schwitters experimented with Cubist and Expressionist styles. In 1918 he made his first collages and in 1919 invented the term 'Merz', which he was to apply to all his creative activities: poetry as well as collage and constructions. This year also marked the beginning of his friendships with Arp and Raoul Hausmann. Schwitters' earliest *Merzbilder* date from 1919, the year of his first exhibition at the gallery of Der Sturm, Berlin, and the first publication of his writings in the periodical *Der Sturm*. Schwitters showed at the Société Anonyme in New York in 1920.

With Arp he attended the *Kongress der Konstruktivisten* in Weimar in 1922. There Schwitters met van Doesburg, whose *De Stijl* principles influenced his work. Schwitters' Dada activities included his *Merz-Matinee* and *Merz-Abende* at which he presented his poetry. From 1923 to 1932 he published the magazine *Merz*. About 1923 the artist started to make his first *Merzbau*, a fantastic structure he built over a number of years; the *Merzbau* grew to occupy much of his Hannover studio. Schwitters was included in the exhibition *Abstrakte und surrealistische Malerei und Plastik* at the Kunsthau Zürich in 1929. The artist contributed to the Parisian review *Cercle et Carré* in 1930; in 1932 he joined the Paris-based *Abstraction-Création* group and wrote for their organ of the same name. He fled to Norway in 1937.

The Nazi regime banned Schwitters' work as *Entartete Kunst* (degenerate art) in 1937. After the German invasion of Norway in 1940, Schwitters escaped to Great Britain, where he was interned for over a year. He settled in London following his release. Schwitters died on January 8, 1948, in Kendal, England.

Salvador Dalí b. 1904

Dalí was born Salvador Felipe Jacinto Dalí y Domenech in the Catalan town of Figueras, Spain, on May 11, 1904. In 1921 he enrolled in the Real Academia de Bellas Artes de San Fernando in Madrid, where he became a friend of the poet Federico García Lorca and Luis Buñuel. His first one-man show was held in 1925 at the Galeries Dalmau in Barcelona. In 1926 Dalí was expelled from the Academia and the following year he visited Paris and met Picasso. He collaborated with Buñuel on the film *Un Chien Andalou* in 1928. At the end of the year he returned to Paris and met Tristan Tzara and Paul Eluard. About this time Dalí produced his first Surrealist paintings and met André Breton and Louis Aragon. He worked with Buñuel and Ernst on the film *L'Âge d'or* in 1930. During the 1930s the artist contributed to various Surrealist publications and illustrated the works of Surrealist writers and poets. His first one-man show in the United States took place at the Julien Levy Gallery in New York in 1933.

Dalí was censured by the Surrealists in 1934. In 1940 Dalí fled to the United States, where he worked on theatrical productions, wrote, illustrated books and painted. A major retrospective of his work opened in 1941 at The Museum of Modern Art in New York and travelled through the United States. In 1942 Dalí published his autobiography and began exhibiting at M. Knoedler and Co. in New York. He returned to Europe in 1948, settling in Port Lligat, Spain. His first paintings with religious subjects date from 1948-49. In 1954 a Dalí retrospective was held at the Palazzo Pallavicini in Rome and in 1964 an important retrospective of his work was shown in Tokyo, Nagoya and Kyoto. He continued painting, writing and illustrating during the late 1960s. The Salvador Dalí Museum in Cleveland was inaugurated in 1971, and the Dalinian Holographic Room opened at M. Knoedler and Co., New York, in 1973. Major exhibitions were held in the 1980s. Dalí is living in Port Lligat.

Yves Tanguy 1900-1955

Raymond Georges Yves Tanguy was born on January 5, 1900, in Paris. While attending lycée during the teens, he met Pierre Matisse, his future dealer and lifelong friend. In 1918 he joined the Merchant Marine and travelled to Africa, South America and England. During military service at Lunéville in 1920, Tanguy became a friend of the poet Jacques Prévert. He returned to Paris in 1922 after volunteer service in Tunis and began sketching café scenes that were praised by Maurice de Vlaminck. After Tanguy saw de Chirico's work in 1923, he decided to become a painter. In 1924 he, Prévert and Marcel Duhamel moved into a house that was to become a gathering place for the Surrealists. Tanguy became interested in Surrealism in 1924 when he saw the periodical *La Révolution Surréaliste*. André Breton welcomed him into the Surrealist group the following year.

Despite his lack of formal training, Tanguy's art developed quickly and his mature style emerged by 1927. His first one-man show was held in 1927 at the Galerie Surréaliste in Paris. In 1928 he participated with Arp, Ernst, André Masson, Miró, Picasso and others in the Surrealist exhibition at the Galerie Au Sacre du Printemps, Paris. Tanguy incorporated into his work the images of geological formations he had observed during a trip to Africa in 1930. He exhibited extensively during the 1930s in one-man and Surrealist group shows in New York, Brussels, Paris and London.

In 1942 Tanguy participated in the *Artists in Exile* show at the Pierre Matisse Gallery in New York, where he exhibited frequently until 1950. In 1947 his work was included in the exhibition *Le Surréalisme en 1947*, organized by Breton and Duchamp at the Galerie Maeght in Paris. He became a United States citizen in 1948. He died on January 15, 1955, in Woodbury.

René-François-Ghislain Magritte was born on November 21, 1898, in Lessines, Belgium. He studied intermittently between 1916 and 1918 at the Académie Royale des Beaux-Arts in Brussels. Magritte first exhibited at the Centre d'Art in Brussels in 1920. After completing military service in 1921, he worked briefly as a designer in a wallpaper factory. In 1923 he participated with El Lissitzky, Moholy-Nagy, Feininger and the Belgian Paul Joostens in an exhibition at the Cercle Royal Artistique in Antwerp. In 1924 he collaborated with ELT. Mesens on the review *Oesophage*.

In 1927 Magritte was given his first solo exhibition at the Galerie Le Centaure in Brussels. Later that year the artist left Brussels to establish himself in Le Perreux-sur-Marne, near Paris, where he frequented the Surrealist circle, which included Paul Eluard, André Breton, Arp, Miró and Dalí. In 1928 Magritte took part in the *Exposition Surréaliste* at the Galerie Goemans in Paris. He returned to Belgium in 1930, and three years later was given a one-man show at the Palais des Beaux-Arts in Brussels. Magritte's first solo exhibition in the United States took place at the Julien Levy Gallery in New York in 1936, and the first in England at the London Gallery in London in 1938; he was represented as well in the 1936 *Fantastic Art, Dada, Surrealism* exhibition at The Museum of Modern Art in New York.

Throughout the 1940s Magritte showed frequently at the Galerie Dietrich in Brussels. During the following two decades he executed various mural commissions in Belgium. From 1953 he exhibited frequently at the galleries of Alexander Iolas in New York, Paris and Geneva. Magritte retrospectives were held in 1954 at the Palais des Beaux-Arts in Brussels and in 1960 at the Museum for Contemporary Arts, Dallas, and The Museum of Fine Arts in Houston. On the occasion of his retrospective at The Museum of Modern Art in New York in 1965, Magritte travelled to the United States for the first time, and the following year he visited Israel. Magritte died on August 15, 1967 in Brussels.

Victor Brauner was born on June 15, 1903, in Piatra-Neamr, Rumania. His father was involved in spiritualism and sent Brauner to evangelical school in Braïla from 1916 to 1918. In 1921 he briefly attended the School of Fine Arts in Bucharest, where he painted Cézannesque landscapes. He exhibited paintings in his subsequent expressionist style at his first one-man show at the Galerie Mozart in Bucharest in 1924. Brauner helped found the Dadaist review *75 HP* in Bucharest. He went to Paris in 1925 but returned to Bucharest approximately a year later. In Bucharest in 1929 Brauner was associated with the Dadaist and Surrealist review *UNU*.

Brauner settled in Paris in 1930 and became a friend of his compatriot Brancusi. Then he met Tanguy who introduced him to the Surrealists by 1933. Breton wrote an enthusiastic introduction to the catalogue for Brauner's first Parisian one-man show at the Galerie Pierre in 1934. The exhibition was not well-received, and in 1935 Brauner returned to Bucharest where he remained until 1938. That year he moved to Paris, lived briefly with Tanguy and painted a number of works featuring distorted human figures with mutilated eyes. Some of these paintings, dated as early as 1931, proved gruesomely prophetic when he lost his own eye in a scuffle in 1938. At the outset of World War II Brauner fled to the south of France, where he maintained contact with other Surrealists in Marseille. Later he sought refuge in Switzerland; unable to obtain suitable materials there, he improvised an encaustic from candle wax and developed a graffito technique.

Brauner returned to Paris in 1945. He was included in the *Exposition Internationale du Surréalisme* at the Galerie Maeght in Paris in 1947. His postwar painting incorporated forms and symbols based on Tarot cards, Egyptian hieroglyphics and antique Mexican codices. In the fifties Brauner travelled to Normandy and Italy, and his work was shown at the Venice Biennale in 1954 and in 1966. He died in Paris on March 12, 1966.

Paul Delvaux was born on September 23, 1897, in Antheit, Belgium. At the Académie Royale des Beaux-Arts in Brussels he studied architecture from 1916 to 1917 and decorative painting from 1918 to 1919. During the early 1920s he was influenced by Ensor and Gustave De Smet. In 1936 Delvaux shared an exhibition at the Palais des Beaux-Arts in Brussels with Magritte, a fellow member of the Belgian group *Les Compagnons de l'Art*.

Delvaux was given one-man exhibitions in 1938 at the Palais des Beaux-Arts, Brussels, and the London Gallery in London, the latter organized by EIT Mesens and Roland Penrose. That same year he participated in the *Exposition Internationale du Surréalisme* at the Galerie des Beaux-Arts in Paris, organized by André Breton and Paul Fluard, and an exhibition of the same title at the Galerie Robert in Amsterdam. The artist visited Italy in 1938 and 1939. His first retrospective was held at the Palais des Beaux-Arts in Brussels in 1944-45. Delvaux executed stage designs for Jean Genet's *Adame Miroire* in 1947 and collaborated with Fluard on the book *Poemes peintures et dessins*, published in Geneva and Paris the next year. After a brief sojourn in France in 1949, the following year he was appointed professor at the Ecole Supérieure d'Art et d'Architecture in Brussels, a position he retained until 1962. From the early 1950s he executed a number of mural commissions in Belgium. About the middle of the decade Delvaux settled in Botsfort, and in 1956 he travelled to Greece.

From 1965 to 1966 Delvaux served as President and Director of the Académie Royale des Beaux-Arts of Belgium, and about this time he produced his first lithographs. Also in 1973 he was awarded the Rembrandt Prize of the Johann Wolfgang Stiftung. A Delvaux retrospective was shown at The National Museum of Modern Art in Tokyo and The National Museum of Modern Art in Kyoto in 1975. In 1977 he became an associate member of the Académie des Beaux-Arts of France. Delvaux lived and worked in Brussels.

Alberto Giacometti was born on October 10, 1901, in Borgonovo, Switzerland, and grew up in the nearby town of Stampa. His father Giovanni was a Post-Impressionist painter. From 1919 to 1920 he studied painting at the *Ecole des Beaux-Arts* and sculpture and drawing at the *Ecole des Arts et Métiers* in Geneva. In 1920 he travelled to Italy, where he was impressed by the Cézanne and Archipenko at the Venice Biennale. He was also deeply affected by primitive and Egyptian art and by the masterpieces of Giotto and Tintoretto. In 1922 Giacometti settled in Paris, making frequent visits to Stampa.

In 1927 the artist moved into a studio with his brother Diego, his lifelong companion and assistant, and exhibited his sculpture for the first time at the Salon des Tuileries, Paris. His first show in Switzerland, shared with his father, was held at the Galerie Aktuaryus in Zürich in 1927. The following year Giacometti met André Masson and by 1930 he was a participant in the Surrealist circle. His first one-man show took place in 1932 at the Galerie Pierre Colle in Paris. In 1934 his first American solo exhibition opened at the Julien Levy Gallery in New York. During the early 1940s he became a friend of Picasso, Jean-Paul Sartre and Simone de Beauvoir. From 1942 Giacometti lived in Geneva, where he associated with the publisher Albert Skira.

He returned to Paris in 1946. In 1948 he had a one-man show at the Pierre Matisse Gallery in New York. The artist's friendship with Samuel Beckett began about 1951. In 1955 he was given major retrospectives at the Arts Council Gallery in London and The Solomon R. Guggenheim Museum in New York. He received the Sculpture Prize at the Carnegie International in Pittsburgh in 1961 and the First Prize for Sculpture at the Venice Biennale of 1962, where he was given his own exhibition area. That same year he was awarded Grand National Prize for Art by the French government. Giacometti died on January 11, 1966, in Chur, Switzerland.

Joan Miró Ferrà was born in Barcelona, on April 20, 1893. At the age of fourteen he went to business school in Barcelona and attended La Lonja, the academy of fine arts in the same city. Upon completing three years of art studies he took a position as a clerk. After suffering a nervous breakdown he abandoned business and resumed his art studies, attending Francesc Galí's *Escola d'Art* in Barcelona from 1912 to 1915. Miró received early encouragement from the dealer José Dalmau, who gave him his first one-man show at his gallery in Barcelona in 1918. In 1917 he met Picabia.

In 1919 Miró made his first trip to Paris, where he met Picasso. From 1920 Miró divided his time between Paris and Montroig. In Paris he associated with the poets Pierre Reverdy, Tristan Tzara and Max Jacob and participated in Dada activities. Dalmau organized Miró's first one-man show in Paris, at the Galerie La Licorne in 1921. His work was included in the Salon d'Automne of 1923. In 1924 Miró joined the Surrealist group. His one-man show at the Galerie Pierre in Paris in 1925 was a major Surrealist event; Miró was included in the first Surrealist exhibition at the Galerie Pierre that same year. He visited the Netherlands in 1928 and began a series of paintings inspired by Dutch Masters. This year he also executed his first *papiers collés* (pasted papers) and collages. In 1929 he started his experiments in lithography, and his first etchings date from 1933. During the early 1930s he made Surrealist sculpture-objects incorporating painted stones and found objects. In 1936 Miró left Spain because of the Civil War; he returned in 1941. Miró died in December, 1983.

André Masson was born on January 4, 1896, in Balagny, France. At the age of eleven he was admitted to the *Académie Royale des Beaux-Arts et Ecole des Arts Decoratifs* in Brussels, where he became familiar with quattrocento fresco painting and the art of Cézanne, Gauguin and Seurat. In 1912 he saw reproductions of Cubist work and met the poet Emile Verhaeren who persuaded him to study in Paris. In Paris Masson entered the atelier of Paul Baudoin and studied fresco techniques at the *Ecole des Beaux-Arts*. He also studied fresco painting in Italy in 1914.

After the war Masson lived in Martigues, Collioure and then Céret, but returned to Paris in 1920. In 1921 he met Max Jacob and Miró and saw the work of Picasso, Léger and Klee. About this time he met many of the artists and writers who later formed the Surrealist group. D-H Kahnweiler offered him a contract in 1923; Masson participated in his first group exhibition at Kahnweiler's Galerie Simon in Paris that year. Also in 1923 Masson experimented with automatic drawing, fully developing the technique the following year. In 1924 he met André Breton, who bought one of his works and invited him to join the nascent Surrealist group. He was included in the first Surrealist exhibition, which was held at the *Galerie Pierre* in Paris in 1925. The artist abandoned Surrealism from 1934 to 1936, when he lived in Spain and executed paintings on Spanish themes. In 1936 he participated in *Fantastic Art, Dada, Surrealism* at The Museum of Modern Art, New York.

Masson fled France for New York in 1941. The artist spent most of the war years in New Preston, Connecticut, where his neighbours were Alexander Calder and Gorky. His first major museum exhibition took place at The Baltimore Museum of Art in 1941. During his years in America Masson showed frequently with other artists in exile, for example in the opening exhibition of Peggy Guggenheim's Art of This Century gallery in New York in 1942. He returned to France in 1945. Among the important Masson exhibitions that have been held are retrospectives at the Musée National d'Art Moderne in Paris in 1965 and The Museum of Modern Art in 1976. Masson lives in Paris.

Matta b.1911

Roberto Sebastian Antonio Matta Echaurren was born on November 11, 1911, in Santiago, Chile. After studying architecture at the Universidad Católica in Santiago, Matta went to Paris in 1934 to work as an apprentice to architect Le Corbusier. By the mid-thirties he knew the poet Federico Garcia Lorca, Dali and André Breton; in 1937 he left Le Corbusier's atelier and joined the Surrealist movement. This same year Matta's drawings were included in the Surrealist exhibition at Galerie Wildenstein in Paris. In 1938 he began painting with oils, executing a series of fantastic landscapes which he called 'inscapes' or 'psychic morphologies'.

Matta fled Europe for New York in 1939, where he associated with other Surrealist emigrés including Ernst, Tanguy, Masson and Breton. The Julien Levy Gallery in New York presented his first one-man show of paintings in 1940, and he was included in the *Artists in Exile* exhibition at the Pierre Matisse Gallery in New York in 1942. During the forties Matta's painting anticipated many innovations of the Abstract Expressionists and influenced artists such as Gorky and Motherwell. Towards the end of the war he evolved increasingly monstrous imagery; the appearance of mechanical forms and cinematic effects in Matta's work reflects the influence of Duchamp, whom he met in 1944. He broke with the Surrealists in 1948 and returned to Europe, settling in Rome in 1953. A mural for the UNESCO Building in Paris was executed by the artist in 1956.

In 1957 The Museum of Modern Art in New York gave him a major retrospective, which travelled to the Institute of Contemporary Art in Boston and the Walker Art Center in Minneapolis. His work was exhibited at the São Paulo Bienal in 1962, in Berlin in 1970 and Hannover in 1974. The artist now lives in Tarquinia, Italy, and in Paris.

Jean Dubuffet b.1901

Jean Dubuffet was born in Le Havre on July 31, 1901. He attended art classes in his youth and in 1918 moved to Paris to study at the Académie Julian, which he left after six months. During this time Dubuffet met Suzanna Valadon, Raoul Dufy, Léger and Max Jacob and became fascinated with Hans Prinzhorn's book on psychopathic art. He travelled to Italy in 1923 and South America in 1924. Then Dubuffet gave up painting for about ten years, working as an industrial draftsman and later in the family wine business. He committed himself to becoming an artist in 1942.

Dubuffet's first one-man exhibition was held at the Galerie René Drouin in Paris in 1944. During the forties the artist associated with Charles Ratton, Jean Paulhan, Georges Limbour and André Breton. His style and subject matter in this period owed a debt to Klee. From 1945 he collected *Art Brut*, spontaneous, direct works by untutored individuals, such as mental patients. The Pierre Matisse Gallery gave him his first one-man show in New York in 1947.

From 1951 to 1952 Dubuffet lived in New York; he then returned to Paris, where a retrospective of his work took place at the Cercle Volney in 1954. Major Dubuffet exhibitions have since been held at the Musée des Arts Décoratifs, Paris, The Museum of Modern Art, New York, The Art Institute of Chicago, the Stedelijk Museum, Amsterdam, the Tate Gallery, London, and The Solomon R. Guggenheim Museum, New York. His paintings, *l'Hourloupe*, a series begun in 1962, were exhibited at the Palazzo Grassi in Venice in 1964. A collection of Dubuffet's writings, *Prospectus et tous écrits suivants*, was published in 1967, the same year he started his architectural structures. Soon thereafter he began numerous commissions for monumental outdoor sculptures. In 1981 the Solomon R. Guggenheim Museum, New York, observed the artist's eightieth birthday with an exhibition. Dubuffet lives and works in Paris and Périgny.

Francis Bacon b.1909

Francis Bacon was born in Dublin on October 28, 1909. At the age of sixteen he moved to London and subsequently lived for about two years in Berlin and Paris. Although Bacon never attended art school, he began to draw and work in watercolour about 1926. 27 Picasso's work decisively influenced his painting until the mid 1940s. Upon his return to London in 1929 he established himself as a furniture designer and interior designer. He began to use oils in the autumn of that year and exhibited furniture and rugs as well as a few paintings in his studio. His work was included in a group exhibition in London at the Mayor Gallery in 1933. In 1934 the artist organized his own first one-man show at Sunderland House, London, which he called Transition Gallery for the occasion. He participated in a group show at Thos Agnew and Sons in London in 1937.

Bacon painted relatively little after his one-man show and in the 1930s and early 1940s destroyed many of his works. He began to paint intensively again in 1944. His first major one-man show took place at the Hanover Gallery in London in 1949. From the mid 1940s to the 1950s Bacon's work reflected the influence of Surrealism. In the 1950s Bacon drew on such sources as Velázquez's *Portrait of Pope Innocent X*, van Gogh's *The Painter on the Road to Tarascon* and Eadweard Muybridge's photographs. His first one-man exhibition outside England was held in 1953 at the Durlacher Brothers, New York. His first retrospective was held at the Institute of Contemporary Art, London, in 1955. Bacon was given a one-man show at the São Paulo Bienal in 1959. In 1962 the Tate Gallery, London, organized a major Bacon retrospective, a modified version of which travelled to Mannheim, Turin, Zurich and Amsterdam. Other important exhibitions of his work were held at The Solomon R. Guggenheim Museum, New York, in 1963 and the Grand Palais, Paris, in 1967. Paintings from 1968 to 1974 were exhibited at The Metropolitan Museum of Art, New York, in 1975. The artist lives in London.

Arshile Gorky was born Vosdanik Adoian in the village of Khorkom, province of Van, Armenia, on April 15, 1904. The Adoians became refugees from the Turkish invasion; Gorky himself left Van in 1915 and arrived in the United States about March 1, 1920. He stayed with relatives in Watertown, Massachusetts, and with his father who had settled in Providence, Rhode Island. By 1922 he lived in Watertown and taught at the New School of Design in Boston. In 1925 he moved to New York and changed his name to Arshile Gorky. He entered the Grand Central School of Art in New York as a student but soon became an instructor of drawing; from 1926 to 1931 he was a member of the faculty. Throughout the 1920s Gorky's painting was influenced by Cézanne, Braque and, above all, Picasso.

In 1930 Gorky's work was included in a group show at The Museum of Modern Art in New York. During the thirties he associated closely with Stuart Davis, John Graham and Willem de Kooning; he shared a studio with de Kooning late in the decade. Gorky's first one-man show took place at the Mellon Galleries in Philadelphia in 1931. From 1935 to 1937 he worked under the WPA Federal Art Project on murals for the Newark Airport. His involvement with the WPA continued into 1941. Gorky's first one-man show in New York was held at the Boyer Galleries in 1938. The San Francisco Museum of Art exhibited his work in 1941.

In the 1940s he was profoundly affected by the work of European Surrealists, particularly Miró, Masson and Matta. By 1944 he met André Breton and became a friend of other Surrealist emigrés in America. Gorky's first exhibition at the Julien Levy Gallery in New York took place in 1945. From 1942 to 1948 he worked for part of each year in the countryside of Connecticut or Virginia. A succession of personal tragedies, including a fire in his studio that destroyed much of his work, a serious operation and an automobile accident, preceded Gorky's death by suicide on July 21, 1948, in Sherman, Connecticut.

Clyfford Still was born in Grandin, North Dakota, on November 30, 1904. He attended Spokane University in Washington for a year in 1926, and again from 1931 to 1933. After graduation he taught at Washington State College in Pullman until 1941. Still spent the summers of 1934 and 1935 at the Trask Foundation (now Yaddo) in Saratoga Springs, New York. From 1941 to 1943 he worked in defence factories in California. In 1943 his first one-man show took place at the San Francisco Museum of Art, and he met Mark Rothko in Berkeley. That same year Still moved to Richmond, Virginia, where he taught at the Richmond Professional Institute.

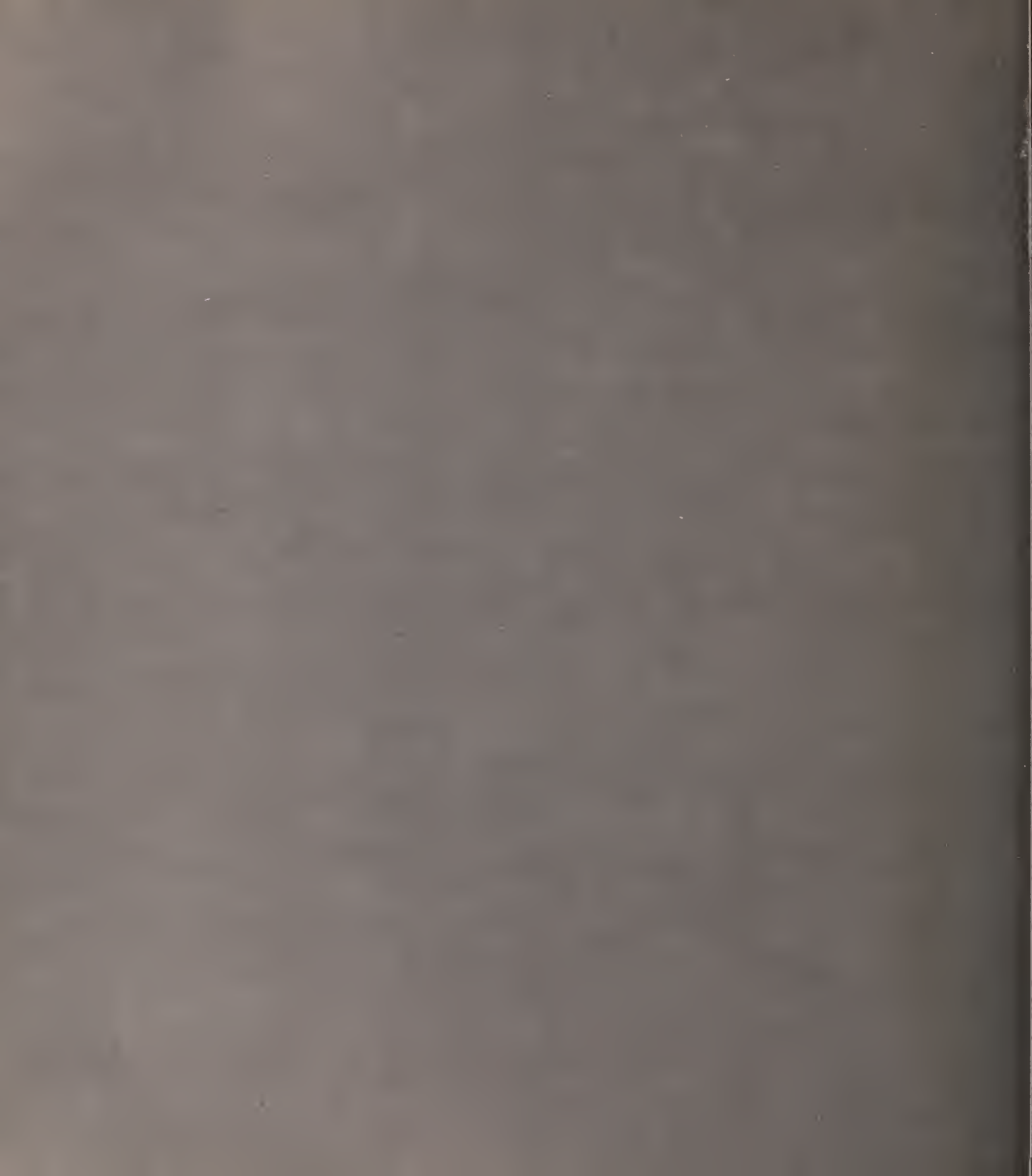
When Still was in New York in 1945, Rothko introduced him to Peggy Guggenheim who gave him a one-man exhibition at her Art of This Century gallery in early 1946. Later that year the artist returned to San Francisco, where he taught for the first four years at the California School of Fine Arts. Solo exhibitions of his work were held at the Betty Parsons Gallery in New York in 1947, 1950 and 1951 and at the California Palace of the Legion of Honor in San Francisco in 1947. In New York in 1948 Still worked with Rothko and others on developing the concept of the school that became known as The Subjects of the Artist. He resettled in San Francisco for two years before returning again to New York. A major Still retrospective took place at the Albright Art Gallery, Buffalo, in 1959. In 1961 he settled on his farm near Westminster, Maryland.

He received the Award of Merit for Painting in 1972 from the American Academy of Arts and Letters, of which he became a member in 1978, and the Skowhegan Medal for Painting from the Skowhegan School of Painting and Sculpture in Maine in 1975. The Metropolitan Museum of Art in New York gave him a major exhibition in 1980; Still died on June 23 of that same year in Baltimore.

Paul Jackson Pollock was born January 28, 1912, in Cody, Wyoming. He grew up in Arizona and California and in 1928 began to study painting at the Manual Arts High School in Los Angeles. In the autumn of 1930 Pollock came to New York and studied under Thomas Hart Benton at the Art Students League. Benton encouraged him throughout the succeeding decade. By the early 1930s Pollock knew and admired the murals of José Clemente Orozco and Diego Rivera. Although he travelled widely throughout the United States during the 1930s, much of Pollock's time was spent in New York, where he settled permanently in 1935 and worked on the WPA Federal Art Project from 1935 to 1942. In 1936 he worked in David Alfaro Siqueiros's experimental workshop in New York.

Pollock's first one-man show was held at Peggy Guggenheim's Art of This Century gallery in New York in 1943. Peggy Guggenheim gave him a contract that lasted through 1947, permitting him to devote all his time to painting. Prior to 1947 Pollock's work reflected the influence of Picasso and Surrealism. During the early 1940s he contributed paintings to several exhibitions of Surrealist and abstract art, including *Natural, Insane, Surrealist Art* at Art of This Century in 1943, and *Abstract and Surrealist Art in America*, organized by Sidney Janis at the Mortimer Brandt Gallery in New York in 1944.

From the autumn of 1945, when Lee Krasner and Pollock were married, they lived in The Springs, East Hampton, Long Island. In 1952 Pollock's first one-man show in Paris opened at the Studio Paul Facchetti and his first retrospective was organized by Clement Greenberg at Bennington College in Vermont. He was included in many group exhibitions, including the annuals at the Whitney Museum of American Art, New York, from 1946 and the Venice Biennale in 1950. Although his work was widely known and exhibited internationally, the artist never travelled outside the US. He was killed in an automobile accident August 11, 1956.



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| GEORGES BRAQUE 25 102 | MAX ERNST 71 72 73 74 75 111 |
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| JUAN GRIS 28 103 | KURT SCHWITTERS 78 112 |
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ART GALLERY OF NEW SOUTH WALES



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